

ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE

PENNSYLVANIA AND SIXTEENTH STREETS  
INDIANAPOLIS 2, INDIANA

MUSEUM

WILBUR D. PEAT, DIRECTOR

March 21, 1951

SCHOOL

DONALD M. MATTISON, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York


Dear Mrs. Halpert:

Our Fine Arts Committee had an opportunity to discuss at some length the water colors by John Marin at their regular meeting yesterday, and selected for further consideration the one entitled "Composed from My House, Outlooks III." They felt that they should not pay more than \$1,500 for it (the price you quoted was \$2,000), and they hope very much that you will be able to let our museum have it for this figure. Will you kindly let me know right away if you can accept their offer?

This happens to be the picture that Charles Alan asked us to send as soon as possible to the Des Moines Art Center for an exhibition there. I suggest that you write Des Moines offering them another picture, either something that you have in New York or one of these that we have here.

The Committee did not care for any of the Demuth water colors but we will be watching out for another example of his work in the hope that he will eventually be added to our collection.

Sincerely yours,



Wilbur D. Peat  
Director of the Museum

WDP:m





## WELLBUILT CONSTRUCTION COMPANY

*Construction & Management*

7 EAST 42nd STREET

NEW YORK 17, N. Y.

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March 22, 1951

The Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

Re: Marin Room Etc.

Gentlemen:

It has been approximately seven or eight months since the work which we did for you at the Downtown Gallery has been completed.

There is still a balance due us of \$3500 in connection with this work. You have complained of several items which you would like to have done, such as an additional radiator to be put in the Marin Room etc. We cannot do this work until we are paid for the work which we have already completed.

These sub-contractors who did the work at your building refuse to return to do any more work until they are paid. In fact, they have threatened us with legal action, and I am forced to write this letter to you.

We would appreciate it if you would make a substantial payment against this \$3500 which is due us at which time upon receipt of same the additional work which you require will be taken care of immediately.

Very truly yours,

WELLBUILT CONSTRUCTION CO.

  
Arthur Yeckes

AY:CH

MARCH 28, 1951

Dear Sirs,

Mr. Arnason advises me that your organization is planning an exhibition of the work of younger artists. He also advised me to forward to you examples of my work.

I am forwarding by airmail, today, twenty-one photographs of sixteen sculptures. Most of them are available for exhibition immediately, excepting those in private collections. However, these also, can be got with sufficient notice.

The bronzes are all recent works done during my stay in Paris. They are, you will notice, quite small in size. I am not sure how suitable they would be for exhibition in a large gallery.

It occurs to me that you might want some biographical data.

I am twenty-nine. I have been doing sculpture since 1938. I studied with Oronzio Maldarelli at Columbia. I am a member of the sculptors' Guild. I have won no important prizes. I taught ceramic sculpture at Alfred University and am teaching sculpture and design here, at the University of Minnesota, at present.

Thank you in advance for whatever interest and encouragement you are able to give me.

Sincerely,

Harold Tovish  
HAROLD TOVISH.

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## THE NEW-AGE GALLERY, INC.

Distributors for NEW-AGE COLOR-SLIDES.

Rosa Pringle, Director

138 W 15, NYC 11

Watkins4- 8031

17 Mar., '51.

MEMO for Mr. ALAN:

Renewed Subs. Due from:

SHAHN, KUNIYOSHI, (Items below)

( KUNIYOSHI)

(1949-50): 12 Paid.

(1950-51) Not Paid: (2)

She Walks Among the Ruins:(Spaeth Coll.)  
Fish Kite

(SHAHN)

(1949: 12 : Paid

(1950-51:) Not Paid: 4.

(Titles): Reconstruction,  
Epoch,  
Ave,  
Comp.w.Clarinet,Etc.



INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES  
FINE ARTS DEPARTMENT


March 22, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Edith,

Do you suppose it would be possible to borrow an important recent painting by Kuniyoshi, Shahn and Jacob Lawrence for a small exhibition we are holding from May 1-21. I will be in to see you about March 30th.

Sincerely yours,

  
Henry R. Hope, Chairman

hrh.mbc

March 27, 1961

Miss Zalmar Perlman  
6812 Burns Street  
Forest Hills, Long Island

Dear Miss Perlman:

We have decided to include your picture  
"Rio Grande Canyon", but would like to  
have another painting during the exhibition.

When "Rio Grande Canyon" is delivered  
perhaps a recent oil of yours can be  
included for our consideration.

Sincerely yours

ECHLa



848 West Grant Street  
Baton Rouge, Louisiana  
March 23, 1951

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for selecting two of my paintings to be included in your show of twenty young Americans. I consider it an honor to be represented.

I have enclosed the form that you asked me to return to you and the paintings will follow under separate cover.

Sincerely,

*Burny Myrick*

Burny Myrick

Enclosure

March 19, 1961

Mr. Robert Burkhardt  
Kutztown,  
Pennsylvania

Dear Mr. Burkhardt:

I am writing to you at the suggestion of Ruth F. Manting of Santa Monica, California.

A short time ago I purchased from her a portrait of a little girl signed on the lower left "I. Bradley Pinxit, 1836". Mrs. Manting advised me that she purchased this picture from you in St. Petersburg, Florida ten or twelve years ago.

Will you please let me know whether you have any data as to provenance etc., in connection with this portrait. We are eager to know where it was found originally and whether there is some indication in your records of the previous owner and of the name of the sitter.

I shall be most grateful for any information you can supply as we try to maintain a complete record of each picture, in our possession.

Sincerely yours

EGH:la

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*Frost Bros.*

SAN ANTONIO  
TEXAS

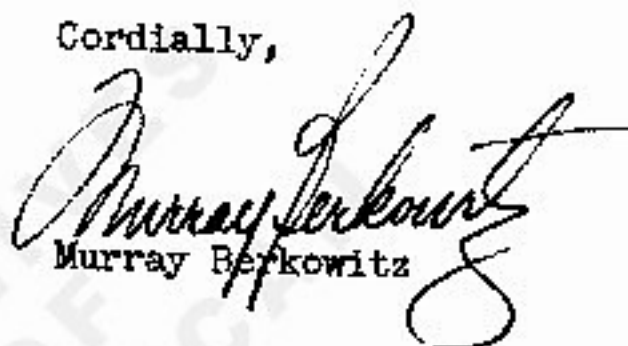
March 26th, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22, N.Y.

Dear Mrs. Halpert:

Thanks very much for forwarding the two  
Temperas by Raymond Breinin. On showing these to the  
interested customer, they were well received, however  
they would still like to know if there are any oils avail-  
able by Mr. Breinin. If you have them, do you mind for-  
warding photographs of the ones in your possession with  
the indication of their size and the price?

Cordially,

  
Murray Berkowitz

MB EM

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 12, 1961

Mr. B. Myrick  
848 West Grant Street  
Baton Rouge, Louisiana

Dear Mr. Myrick:

Thank you for sending your photographs and the color slides.

No doubt Ralston Crawford explained the idea of the exhibition to you but I shall give you a brief summary. In traveling through the country during the past year or so, I selected a number of artists whose work had not been shown in New York, to participate in an exhibition of twenty young Americans, of considerable special interest. The show will be held early in May but we are assembling the data for our catalogue and publicity release immediately, as we plan a large promotional program.

The two paintings we would like to have for our show are -- "Chair" and "Flags at Stadium". The paintings should be here by April 7th.

Will you be good enough to fill in the data in the enclosed blank and mail it to us immediately as the data is vital for our plans. Please read the terms carefully and keep one copy for your own records.

Sincerely yours

EGH1a



# STANLEY'S ROOFING & BUILDING SERVICE, INC.

ROOFING • WATERPROOFING • SHEET-METAL WORK  
RESIDENTIAL • INDUSTRIAL • INSTITUTIONAL

523 WEST 184TH STREET  
NEW YORK 33, NEW YORK

March 13, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Irving M. Schwarzkopf  
232 Madison Ave.  
New York, N.Y.

Re: 32 East 51 Street

Dear Sir:

In accordance with our inspection we wish to submit for your consideration our estimate to complete the following:

To straighten, repair and reset the existing screen over the bulkhead skylight replacing the corroded and missing iron supports and paint screen one coat of black maintenance paint before resetting.

To caulk the bulkhead skylight between the capbars and glasses with a black elastic caulking compound applied by hand pressure gun, then paint all exposed metal of this skylight with one (1) coat of black maintenance paint.

For the sum of SIXTEEN DOLLARS (\$16.00).

Very truly yours,  
STANLEY'S ROOFING & BLDG. SERVICE, INC.

BY:

*J. Stanley Piles*

J. STANLEY PILES, Pres.

NAME

ACCEPTED \_\_\_\_\_

DATE \_\_\_\_\_

SHOULD ESTIMATE BE ACCEPTED KINDLY SIGN DUPLICATE AND RETURN.

March 3, 1954

Miss Cynthia Brants  
c/o Brants & Company  
Elctric Building  
Fort Worth, Texas

Dear Miss Brants

I have finally returned from my subsequent trips and am getting busy on the plans for the exhibition that I mentioned to you during my visit.

Do you happen to have photographs of the following paintings which I saw:

Provence Landscape  
Roof Tops, Florence  
Lake Louise Landscape  
Carmel Landscape - watercolor

We shall get busy on the final selection in the near future and I shall write to you further outlining the plan in greater detail.

It was very nice meeting you and I hope that you will drop in to see me when you are in New York.

Sincerely yours

EMH:z



March 18, 1951

Mr. J. Jay McVicker  
521 Walnut Street  
Stillwater, Oklahoma

Dear Mr. McVicker:

Thank you for shipping the paintings to us. While we are planning to exhibit only one painting by each artist, we should like to keep one other at the gallery for the duration of the exhibition.

Although the exhibition will not open until the latter part of April, we are eager to get all the material assembled for the catalogue and for our publicity. Will you therefore be good enough to fill in the enclosed blank immediately and mail it to us immediately. Incidentally, please read the terms which are stipulated and keep one copy of the form for your own record.

Sincerely yours

EGH:la

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

March 12, 1951

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
43 East 51st Street  
New York, New York

Dear Mrs. Halpert:

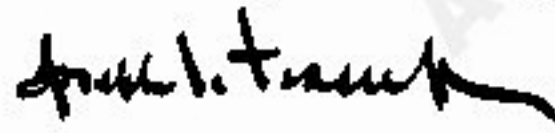
I am feeling a very keen personal disappointment on your missing out on this wonderful buying spree of ours when the Academy has not added either the Shahn or Kuniyoshi both of which were on my okayed list. Of course on the other hand I cannot feel utterly disappointed in that the museum won on the Shahn and indeed earlier in the deliberations they had advised me that they were very interested in the Kuniyoshi as well.

This does not mean, however, that because the Academy missed out on these two important men this year that we cannot hope for the future. My committee is certainly conscious of these two men's names now as they never were before for the matter has been discussed at great length.

I am grateful to you for the excellent help and cooperation you gave us and also the delightful reception we had there at your galleries a few weeks ago. I know that you each as individual dealers must be, and rightly so, terribly ambitious for those men whom you each represent and one of the gratifying things about the final purchase list is that the purchases were quite handsomely spread. Practically all the major galleries share in the purchases except for my good friend, Alan Gruskin, from whose gallery no purchase came and I am truly sorry.

I have just completed hanging a room of our new acquisitions and I am quite proud of the beautiful result. We have added a certain freshness to the collection which it has been needing for a long while.

Yours very sincerely,



Joseph T. Fraser, Jr.  
DIRECTOR

JTF:ml

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31 March 1931

Miss Esther I. Seaver, Director  
Dayton Art Institute  
Forest and Riverview Avenues  
Dayton 5, Ohio

Dear Miss Seaver:

A museum is seriously considering purchasing IMPROVISATION ON A MILL TOWN by Charles Sheeler. They wish it sent on approval so that it may be viewed by their trustees at a time which will conflict with your exhibition. So I am afraid we must withdraw the painting from your show. I am sorry to do this, but I am sure you understand.

Sincerely yours,

Charles Alan  
Associate Director

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March 6, 1951

Mr. Wilbur D. Peat, Director  
The John Herron Art Institute  
Pennsylvania and Sixteenth Streets  
Indianapolis 2, Indiana

Dear Mr. Peat:

The Demuth paintings have just been returned to us and I have selected four which I think will give you an excellent choice.

You will note that there are two architectural scenes. If you will refer to the Museum of Modern Art catalogue you will find that almost the entire group in this category belongs to museums. It is only my special interest in Demuth's architectural subjects that has made it possible for us to have these pictures, as well as two oils. One of them I purchased from the Demuth estate before the museum exhibition opened. This is "White Architecture". The other belongs to an artist from whom we have it on consignment. The flower is also among the outstanding examples in that group, while the figure is one of the rare vaudeville themes. All in all, I feel that you have a first rate group to choose from.

Together with the Demuths, I am sending you another group of Marin watercolors, including one of the paintings that Mrs. Fessler selected, but according to Mrs. Murphy, was entirely out of the price category. I am referring to "Green Marine with Boats" which was selected for a color reproduction in the LOOK Magazine feature of "The Ten Great American Artists" polled among the museums and artists in America. The issue was February 3, 1948.

A list is enclosed giving the information for insurance valuations.

Sincerely yours

EGH:la



Lincoln, Nebraska  
March 31, 1951

Dear Miss Helpert:

I was very happy to receive your last letter today. I'm very sorry if I have caused some delay in the show, but I would like to explain that it was not intentional, for I had not received any biographical notes to fill out until they arrived in your last letter today. And concerning the photographs, I should have sent those air mail as well as first class which I did. I am returning all the information you desire immediately today, air-mail, special delivery so as not to delay you any further.

Mr. Heigs and I are shipping our paintings together and will have them on their way to you by this evening.

I do hope all this information and the paintings arrive very quickly and you will find all in order.

If there is anymore than I can do please do not fail to notify me, and I shall comply with requests.

Very sincerely yours,

*R.O. Pozzatti*  
R.O. Pozzatti

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# THE MUSEUM OF MODERN ART

NEW YORK 19

71 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

March 15, 1951

Dear Edith:

The extraordinary success of our current exhibition "Abstract Painting and Sculpture in America" has elicited an unprecedented number of requests from museums in other cities that would like to have the exhibition.

Whether or not this is possible depends, of course, upon the willingness of the lenders to cooperate. Among the many cities which have requested the exhibition are San Francisco, Seattle, Minneapolis, Dallas, Fort Worth, Louisville and Worcester.

To permit six or seven cities to have a selection of the exhibition for a period of from six weeks to two months would require an extension of your loan for another year and I am writing to ask whether you would consider letting us have the following works for that period. From your private collection:

Stuard Davis: Salt Shaker, 1931

as well as those owned by the Downtown Gallery:

Stuart Davis: Lucky Strike, 1921  
Crawford : From the Bridge, 1942  
Morris : Suspended Discs, 1950

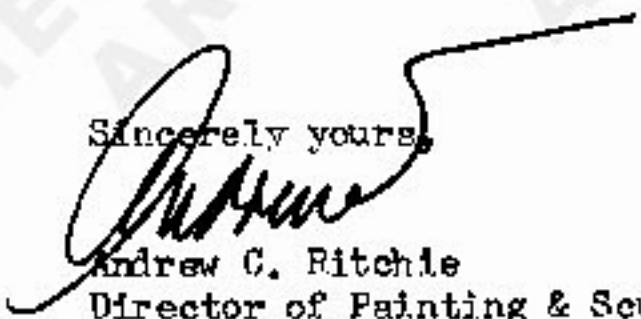
I understand that this may be a great deprivation for you, but I hope you will bear in mind the eagerness of other cities to share in the success of the New York exhibition and to promote the understanding and enjoyment of abstract art throughout the country.

The Museum of Modern Art will, of course, assume full responsibility for your paintings until they are returned to you.

Will you be kind enough to let me know at your earliest convenience whether or not we may count upon your generous cooperation?

With kind regards, I am,

Sincerely yours,

  
Andrew C. Ritchie  
Director of Painting & Sculpture

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N.Y.

( P.S. As soon as a definite schedule has been established for this exhibition we will send you the itinerary.)

ACR:eh

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March 9, 1961

Mr. Sam Cantoy III  
First National Bank  
Fort Worth, Texas

Dear Sam:

Your letter was late in coming but most welcome. I enjoyed reading it so much.

I think it is wonderful that you have succeeded in selling the bonds for the Museum and I am sure that with your personality you can convince the United States Government of the importance of such an institution at this time of our history.

The exhibition of young artists is coming along very well and I am sure that it will be a very exciting event in the New York art world. Incidentally, I must have given a false impression in that I wanted an oil well painting by George Grammer. The subject really doesn't matter. It so happened that the one painting I saw and liked so much was of an oil well, but what he paints is immaterial if the painting is good. I am very eager to complete my tentative list and would therefore love to see photographs of any pictures which he may have produced during the past year, so that I am certain that he should be included in this particular group.

Why don't you let me have his address, so that I won't have to bother you about the matter but can deal with him directly. I do not want to make a nuisance of myself with you as I want you to remember me kindly.

I still recall the delightful time I had during my Fort Worth visit and wish that you guys would return the visit very soon.

My best regards to you and Betty.

Sincerely yours





2.

be within my reach. I wonder if you could give me some idea of what prices they bring.

Very truly yours,

R. A. A. Hentschel

J. JAY McVICKER  
321 Walnut Street  
STILLWATER, OKLAHOMA

March 3, 1951

Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Received your letter of February 28 and I am extremely pleased with your interest in my work.

I do not have a gallery connection in New York so shall be glad for you to view my current work. In your letter photographs were suggested, however I prefer that you see the original paintings in as much as the photographs afford so little idea of the color relationships.

I shall forward to you via prepaid railway express a box of three paintings. In addition I have instructed the Pennsylvania Academy to ship to the Downtown Gallery my painting "Four Figures" which was included in the 146th Annual Exhibition of American Painting and Sculpture.

These four paintings are representative of my current work. Do hope this procedure meets with your approval.

Sincerely yours,

*J. Jay McVicker*



March 17, 1961

Mr. George B. Guller, Director  
Akron Art Institute  
69 Market Street  
Akron 8, Ohio

Dear Mr. Guller:

I did not answer your letter until the shipment arrived and have not had an opportunity to examine all the objects which were returned. However, I did see the figurehead and was terribly shocked. Aside from find the various pieces in a package, we found that the nose had been knocked off and needless to say, the effect is far from a becoming one.

Because of the combined insurance of the two organizations, I do not know just where the responsibility starts and where it ends, and am therefore writing you immediately to suggest that you report this damage to the insurance company at your end and I will also communicate with Corcoran about the previous breaks. No doubt you will recall whether "Ceres" had a nose or not when she was on view at Akron. That is, whether it arrived in its present condition from Corcoran or whether this further damage occurred in transit to us.

I shall write further as soon as I look into the other material. Meanwhile, my best regards.

Sincerely yours

EGH1a

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March 10, 1951

Mr. Alexander Tillotson, Director  
The Mulvane Art Center of Topeka  
Washburn University  
Topeka, Kansas

Dear Mr. Tillotson:

Thank you so much for your letter. Your son wrote to me shortly after and within few days I shall send out the final data in connection with the exhibition.

Because I wanted to distribute the selection around the country I have invited only the following from the Mulvane exhibition:

John Kirson (and would like to have "Sangre de Cristo" shipped to me any time before April 1st)

Stephen Tillotson

Kitt George Sapp

J. Jay McVicker

As soon as the plans are completely organized I shall send you a final list and material for publicity. We plan an extensive promotional campaign to give the youngsters a break, and I think the exhibition will be exceedingly interesting.

I am grateful to you for your interest and your help. My best regards.

Sincerely yours

EGHla

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*Neiman-Marcus*

DALLAS 1, TEXAS

March 30, 1961

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST ST.  
NEW YORK, N.Y.

MY DEAR EDITH:

So I have to go to California to see a Shahn picture  
from the Downtown Galleries that I haven't seen in  
New York!

I bought "The Immigrants" from Frank Perls, which  
isn't a great painting, but it will do until another  
one comes along that I like better. Then, I assume,  
you will be glad to swap with me.

If you have a photograph of the picture called "Ave"  
from your current show, won't you send it for me to  
look at.

With warm regards, I am

Most sincerely yours,

*Stanley Marcus*  
Stanley Marcus

SM:fp

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

32 East 51<sup>st</sup> St.  
New York, N.Y.  
March 9, 1908

Mr. Irving Schuargkopf  
292 Madison Avenue  
New York 17, N.Y.

Dear Mr. Schuargkopf:

Your letter dated March 6 in which you state that tenants have complained of noise in this apartment at night, truly puzzles me. It is true that I read very late at night, but I always use extreme care when I find it necessary to move about because you have been kind enough, in the past, to inform me that sounds are readily transmitted through this building.

Very early in the morning of March 5, before day light, there was a good deal of noise in one of the apartments, but definitely not this one. I can see how a mistake could easily be made because I generally read in the early morning hours and, therefore, my lights would



March 15, 1951

Mr. George Grammer  
3117 Jones  
Fort Worth 4, Texas

Dear Mr. Grammer:

Mr. Cantey was good enough to send us photographs of several paintings. We have selected the following for our exhibition:

Oil Wells at Night #3	16x10
Oil Wells at Night #4	8x12

Although the exhibition does not open until April 30th, we are planning an extensive promotional campaign and would like to have the paintings here by the end of the first week in April. Prior to the shipment of the pictures, we would like to have all the data filled in on the enclosed blank and returned to us immediately. Please read the conditions carefully so that there will be no misunderstanding.

Sincerely yours

EGH:la  
Copy to Mr. Cantey 111

March 3, 1951

Mr. Charles A. Greene  
404 Bank of America Building  
Beverly Hills, California

Dear Mr. Greene:

The present market price of the Sheeler is  
listed below:

"Bucks County Barn" oil 26x18 \$2200.

Sincerely yours

EGH:ls

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

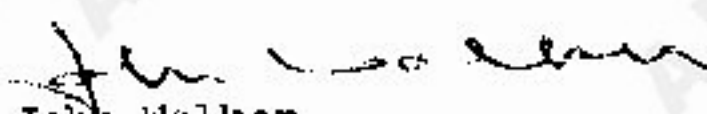
March 13, 1951

Dear Mrs. Halpert:

Thank you very much for your letter of March ninth. Could you send me a photograph air mail special delivery of Colossal Luck. I would like to show it to some of our Trustees this weekend.

With best regards,

Yours sincerely,

  
John Walker  
Chief Curator

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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March 6, 1951

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Your letter of February 27 has been forwarded to me.

I have not been represented in any exhibition in New York, or in that area.

The painting which you mentioned, still life with fish, is available, and I will be very happy to be included in your exhibition. I shall have the painting sent to you when you wish.

Thank you for your consideration.

Very truly yours,



Stephen A. Tillotson  
3682 Mount Union Road  
Huntington, West Virginia



March 16, 1951

Mr. Kelly Fearing  
Department of Art  
University of Texas  
Austin, Texas

Dear Mr. Fearing

Thank you for sending the photographs to us.

The two paintings which we should like to consider for the show are "The Red Sea" and "Man in a Tide Pool". Only one will be shown but probably but we would like to have another example in stock during the period of the show.

Although we do not need the actual paintings until about April 5th or 6th, we do need the data for the catalogue and for our publicity release. Will you therefore be good enough to fill in the information on the enclosed blank and mail it to us immediately. And, will you please read the conditions carefully so that there will be no misunderstanding.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1951

*Butler*

Mr. Rudy Pozzatti  
Lincoln  
Nebraska

Dear Mr. Pozzatti:

As you probably know, I was among the jurors who awarded the prizes at the Butler Art Institute.

For the month of April we are planning an exhibition of paintings by artists unknown to the New York public, limiting ourselves entirely to artists whose work I selected personally. In this exhibition I should very much like to include your oil entitled "Yesterday". I should also like to see photographs of some additional paintings in the event that we decide to use a second picture.

As we are planning considerable promotion for the artists in connection with this exhibition, I am very eager to have word from you as soon as possible regarding your participation. Further details will follow.

Sincerely yours

EGHLa

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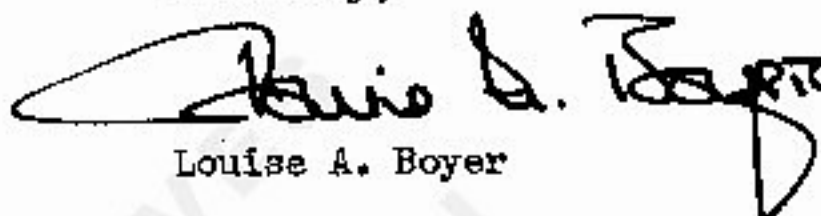
ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

March 15, 1951

Dear Mrs. Halpert:

Mr. Nelson A. Rockefeller has asked me to return to you the color slide of the painting by Williamson which you gave him the other afternoon. He was most appreciative of your bringing it to his attention but is not interested in buying the painting.

Sincerely,



Louise A. Boyer

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

March 8.

Dear Mrs. Halpert,

Thank you for your letter - and the news that you are planning the show!

As I had not had photos made of the four pictures you listed, hastened to do so on receipt of your letter and so will be sending them on by the first part of this coming week.

Your show of Zorach's work sounds handsome (via this week's New Yorker). Hope I shall be able to visit the Downtown soon, in spite of having shot my way in a studio now under construction.

Best regards,  
Cynthia



March 15, 1961

Mr. Stephen A. Tillotson  
3582 Mount Union Road  
Huntington, West Virginia

Dear Mr. Tillotson:

Thank you for your letter.

Will you be good enough to send us the painting that was in the exhibition, together with one or two others which you consider most representative of your recent work. We plan to show only one picture by each artist, but wish to have one or two others in stock during this show.

Although we do not need the actual painting until the week of April 24th, we are eager to get the information listed in the enclosed blank, so that we can get started on our catalogue and publicity material. Will you be good enough to fill in this data and mail it to us at your earliest convenience. Please read the terms carefully and fill in all the information.

I look forward to receiving your pictures.

Sincerely yours

EGHla

March 8, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert:

Here is the photograph of the painting you wanted from the Kansas State Historical Society. I also found a bulletin about Morrall which is enclosed -- you need not return it. Apparently, Morrall painted this painting from photographs which you may locate under this number at the Historical Building, Topeka:

FK2.6 Philadelphia. Centennial Exposition, 1876.  
Ph  
D Kansas Exhibit.

The painting is a composite of the photographs.

Hope this information may do you some good and that it does not come too late for you to use.

I leave tomorrow for Greece and Italy from New Orleans. Am taking a Lykes ship directly to the Piraeus, Greece. Will be gone approx. 7 months.

Here again, let me thank you for your advice and help last summer, Mrs. Halpert. Those problems seemed to have worked out for the best.

Sincerely,

*Bud Holman*

Holview Farm

Route 5

Topeka, Kansas



THE TAFT MUSEUM

316 PIKE STREET, CINCINNATI 2, OHIO

AFFILIATED WITH THE CINCINNATI INSTITUTE OF FINE ARTS

March 21, 1951

Mrs. Edith Gregor Halpert, Dir.  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We are returning today, via W. S. Budworth, the paintings which you so graciously loaned to the Alfred Stieglitz exhibition.

Due to your generosity the exhibition expressed with great distinction the exciting and creative first years of this century. The collection has enriched the life of the community and we deeply appreciate your co-operation.

Most sincerely yours,

*Katherine Hanna*

Katherine Hanna,  
Curator

KH:jk

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1961

Mr. Bror Utter  
3612 Mattison  
Fort Worth, Texas

Dear Mr. Utter:

In going through the blanks returned by the artists, I found that you had exhibited at the Weyhe Galleries and at the A.A.A. in New York. A good part of our publicity is built around the fact that none of the artists invited for this special exhibition have shown in any commercial gallery. Consequently, the fact that you have, would make it embarrassing for us to include your picture in the exhibition.

However, if you would like to send the pictures on in any event, we shall have them in our special stock during the term of the show.

Sincerely yours

Associate Director



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*"Yesterday"*  
RUDY POZZATTI  
Second Purchase Award in Oil



THE NORTHERN TRUST COMPANY  
CHICAGO 90

SOLOMON BYRON SMITH  
EXECUTIVE VICE PRESIDENT

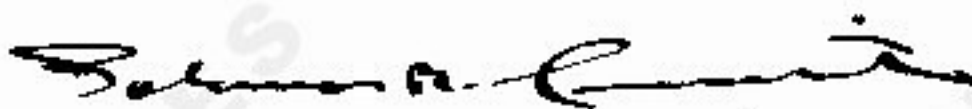
March 22, 1951

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Mrs. Smith and I are planning to be in New York from Saturday, April 7th, until Thursday, April 12th, and would like to drop in to see you while we are there. I am still looking for a picture for my office, and possibly for some other places in the bank, and I thought you might have something suitable.

Cordially,



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*Dr. Grace Murray of San Francisco  
announces this week the judge over  
local show - would you be interested  
in her opinion?*

## THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

March 12, 1951

Mrs. Edith Helpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

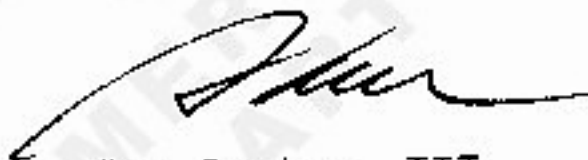
I am enclosing photographs of five of George Grammer's paintings. Two of oil wells at night, two abstractions and one of Central Park in the snow. I went through nearly everything he had done within the last year. These seemed to me to be the best. There were some landscapes which as nearly as I can describe were in the manner of Arnold Blanche and one of waterbirds in a setting of rocks, trees and sky all done somewhat in a Feiningeresque manner, very nice but more decorative than important, I thought.

All of these are water color, gouache or <sup>partial</sup> ~~casein~~. He had three oils unfinished but I did not think that they were up to the ones that I am sending. Further oils of the oil wells have not been done though they are projected.

His address is 3117 James, Fort Worth 4, Texas.

I preferred to handle it up to now because I didn't think he could pay for having the photographs made. \*

Regards,



Sam Cantey, III  
~~Assistant Cashier~~

SC:Mem

*\* but then maybe he would not  
have had them done 3 to  
a negative*



## THE NEW-AGE GALLERY, INC.

Distributors for NEW-AGE COLOR-SLIDES.

Rosa Pringle, Director

138 W 15, NYC 11

WAtkins4- 8031

17 March,  
1951.

Dear Mr. Alan,

Will you kindly look up your record of payments to us for some of the slides made past several months, for which we have not been paid; for those artists whose \$10 subscriptions, (1949 rates) have been completed, but not renewed for the additional taken.

Attached is a memo, with items, of those artists due us another subscription: against which we have already made several slides each.

I would also appreciate it if you will let me know if you paid us for the LAWRENCE show, (11 more slides due for him), in a check for \$9.13 received by us early or middle December. Due to the fact that some one was helping me with office work during that period, such a check is entered but not itemized, as for the LAWRENCE,

The items had ~~been~~ billed with the BURLIN (8 slides), which was paid, as you recall, by Mr. Burlin.

Thank you,

Sincerely,

*Rosa Pringle*  
(R. Pringle)  
Dir., N.A. Gallery, Inc.

"ART TO LIVE WITH" By LIVING ARTISTS

Gallery Hours: 11-5 Daily, Except Sunday



20 March 1951

Miss Rosa Pringle, Director  
New-Age Gallery, Inc.  
138 West 15 Street  
New York 11, N. Y.

Dear Miss Pringle:

On December 15, 1950 we did send you a check in the amount of \$9.13 for slides of Jacob Lawrence's paintings.

Unless I direct you otherwise, would you please bill our artists directly for any slides? The artists expect this. Therefore, would you bill Kuniyoshi and Shahn for slides recently made? Their addresses are:

Mr. Yasuo Kuniyoshi  
30 East 14 Street  
New York, N. Y.

Mr. Ben Shahn  
Roosevelt  
New Jersey

I was somewhat disappointed with the Zorach slides you delivered. But I think it would be better to wait until we see the whole group before talking about these.

Sincerely yours,

Charles Alan  
Associate Director

March 3, 1961

Mrs. William Pohl, Director  
Milwaukee Art Institute  
772 North Jefferson Street  
Milwaukee 2, Wisconsin

Dear Mrs. Pohl:

Thank you for your letter and for the receipt. I note that you list a number of damages and am considerably disturbed by this. Would you please report the matter to your insurance brokers. The only painting that does not have to be reported is the "Bride from Monmouth County" which went out with the corner of glass cracked. The others were in relatively good condition and did not have the damages specified.

Of course I am very glad that the exhibition is being received as enthusiastically as you state in your letter. The catalogue is an excellent job and I am sure Mr. Shelley was first rate in his talk. When you get a chance would you drop me a note to give me a report about the latter.

Sincerely yours

ECHla



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March 15, 1951

Mr. Jimmy Myers  
400 West Pembroke  
Dallas, Texas

Dear Mr. Myers:

Thank you for sending the photostats so promptly.

In going over our list we discovered that we had a disproportionate group of artists from Texas and decided to limit ourselves to the few we had invited previously. When we plan our next show I shall communicate with you.

If you should like to have us pay for these photostats, please send us a bill.

Many thanks for your kind cooperation.

Sincerely yours

EGH:la

# FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY

• FORT WORTH, TEXAS

March 7, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 St.  
New York, N. Y.

Dear Mrs. Halpert:

In behalf of the Fort Worth Art Association  
I wish to thank you for your contribution to our previous  
exhibition, "The Recent Past".

The Demuths were particularly well received  
and to have him as well as Pascin represented, was indeed  
a treat for us.

Very sincerely,

*Mary Alice Payne*  
Mary Alice Payne  
Secretary

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE UNIVERSITY OF TEXAS  
THE COLLEGE OF FINE ARTS  
AUSTIN 12

DEPARTMENT OF ART

March 12, 1951

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, 22, New York

Dear Mrs. Halpert:

Your letter of February 27 just arrived today since it had to be sent back to you because of incomplete address.

I would be most interested in being in the show which you described in the letter, and I am getting photographs off to you by air mail special this week. By this time, no doubt, Bill Bomar has talked to you about all of this since I called him this morning. I hope that I will not be too late with the photographs and that one or two of them will be of interest to you.

Thank you very much for your consideration.

Sincerely yours,

*Kelly Fearing*  
Kelly Fearing  
Department of Art  
University of Texas

KF:mjw

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March 6, 1951

Mr. Henry Clifford,  
Curator of Painting  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Mr. Clifford:

I am so pleased that the Philadelphia Museum has acquired a second Ben Shahn. Both are outstanding examples in two different directions.

That the decision was made with alacrity amused me and I must confess that I wish the alacrity had spread a little further into the Spencer and Siperin, but I aint kicking.

Sincerely yours

EGHla



March 6, 1951

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

In answer to your letter of March 3rd, we did immediately report the damage to pictures and our insurance adjuster has been here. Also, we asked our local restorer to survey the damage and he reports that the chips, scratches, etc., can be successfully repaired. The damage to the "Romantic Landscape" consists only of a very badly chipped frame and our restorer suggests it would be best just to return that to you as it is. Would you like us to have these repairs done here at the close of the exhibition?

The Primitive Show is still drawing nice crowds and many groups from schools and colleges are coming. We expect a fairly large group from a neighboring city later this week and a group of State Historical Society members will be coming from Madison. The tours by Collector's Corner members are being much enjoyed. Even the City Policeman who is on guard all of the time tells people about the show.

Mr. Shelley did give us a marvelous talk and just what was needed for the opening event.

You will be hearing from us again. Thanks again for your cooperation.

Very sincerely yours,

*Laela Pohl*

Mrs. William Pohl  
Director

LP-pmg

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, Director



March  
Twenty-nine  
1951

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Again we wish to express our sincere thanks for your gift to the Museum. The Becker portraits will be a fine addition to our collection.

In accordance with your instructions, we shall record them as a 1950 gift.

Will you kindly sign the enclosed gift forms and return both sheets to us.

With all good wishes

Sincerely yours

*Katherine Coffey*  
Director

sdb  
enc.

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TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH

Form 16

**Postal Telegraph**

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*Commercial Cables* *Canadian Pacific Telegraphs*

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24 PM 5 51

N. BA705 18=CG CAMBRIDGE MASS 24 455P=

MRS EDITH HALPERT=

DOWNTOWN GALLERY 43 EAST 51ST STREET NEWYORK NY=

REFERRING DEKNATELS REQUEST BLUM PAINTING WORCESTER EXHIBITION

MAY WE ASK WORCESTER FORWARD SAME TO FOGG UNTIL MAY 1ST=

PAUL J SACHS FOGG MUSEUM=

DEKNATELS BLUM FOGG 1ST=

Lincoln, Nebraska  
March 26, 1951

Edith Gregor Halpert, Dir.,  
The Downtown Gallery,  
32 East 51 Street.,  
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of March 19.

Enclosed herewith are five black and white photographs and two Kodachrome slides of my work which I am sending to you as per your request in your letter of March 19. Details of the paintings are on the back of the photographs.

I enclosed the Kodachrome slides to give you some idea of color which the black and whites fail to convey especially in the instances stated on the back of the photographs.

I sincerely hope some of these examples will meet with your approval for the forthcoming show.

If there is any biographical information you desire for the show, please do not hesitate to let me know.

Very sincerely yours,

*Rudy Pozzatti*  
Rudy Pozzatti



## The Recent Past In American Art

An exhibition of nine painters and two sculptors  
born between 1859 and 1900, upon whose work  
contemporary American art is based.

They belong:

- To your grandfather's generation
- To your father's generation
- Or to your generation.

Names — 1859 — 1920

How many spectators felt any responsibility  
about the colonies — We don't know —

The bonds for our museum have been sold —  
There remains now only the Federal government to  
contract with and to conceive that it is an educational  
building and that a permit should be granted — (Got any  
friends in Washington?) Anyway I hope that  
you will come again soon and that the museum  
will be here to greet you — We loved having you  
and hope to see you again — (We probably won't get to  
N.Y. — but we would like to see the Modigliani show  
in May)

Regards, Sam Panting



March 16, 1951

Mrs. William Pohl, Director  
Milwaukee Art Institute  
772 North Jefferson Street  
Milwaukee 2, Wisconsin

Dear Mrs. Pohl:

I cannot tell you how distressed I was to receive your letter of March 15th. As you know, we sent you some of the cream of our collection and also urged Colonel and Mrs. Garbisch to cooperate in this exhibition. Frankly, we have never had any experience of this type before where paintings are maliciously injured. It seems incredible that this can occur in a public institutions. Of course paintings can be repaired, but the value is considerably decreased, particularly in pictures of such importance as "The Newburgh Family" and "Mrs. Franklin Pierce". Perhaps it would be a good idea to remove the pictures and sculpture from the exhibition. I do not know what to suggest, but I do want to advise you that we will have to claim depreciation in each instance, and that your insurance company should be so informed at once.

Until the exhibition is returned to us we are not in a position to indicate the value of the damage incurred, but shall do so the moment we have the occasion to examine the pictures here.

Sincerely yours

EGH1a



March 3, 1951

Mrs. Ernest Frederick Eidlitz  
6275 Arlington Avenue  
Riverdale on Hudson, New York

Dear Mrs. Eidlitz:

Thank you for your letter and forgive me for having answered it sooner. I was out of town a good part of the period.

Indeed we shall assume the insurance responsibility on the Charles Sheeler from the time it is picked up at your house -- by Charles Sheeler -- until it is returned to you. You are very kind to let us have it for this exhibition which promises to be one of the outstanding events of the season. I am sure you will enjoy seeing the entire group of Sheeler's simultaneously and will be very happy with your choice.

When you come in I shall give you further information regarding the O'Keeffe's you had selected. The small canvas will be in our possession after next Tuesday.

I look forward to seeing you.

Sincerely yours

EGHLa

March 19, 1951

Mr. James B. Byrnes  
Curator of Contemporary Art  
Los Angeles County Museum  
Exposition Park  
Los Angeles 7, California

Dear Mr. Byrnes:

I was glad to hear from you on general principles and also about your plans of "Going American".

Indeed we shall be very glad to cooperate with you in these plans and I shall show you paintings for selection when you pay us a visit.

It will be nice to see you again.

Sincerely yours

EGH1a



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32

March 9, 1951

For your edification.

LMS

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30 Rockefeller Plaza  
New York 20, N.Y.

Room 5600

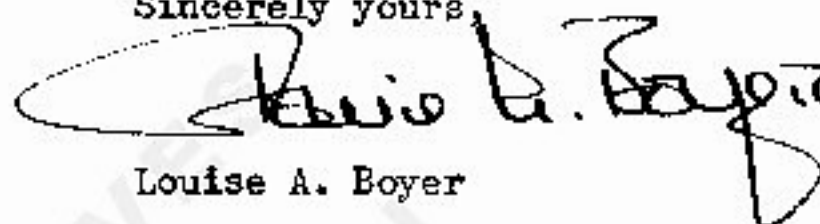
March 9, 1951

Dear Mrs. Halpert:

Mr. Nelson A. Rockefeller has asked me to thank you for your letter of February seventeenth in connection with arranging educational art exhibits for Virginia State College. In accordance with your suggestion, we made inquiry of several foundations and found that unfortunately none of their programs extends to projects of this type. We also learned that the Carnegie Corporation formerly gave this kind of assistance and that the general feeling was that its discontinuance has left a real hiatus.

Mr. Rockefeller is sorry not to be helpful particularly because of your interest.

Sincerely yours



Louise A. Boyer

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York



Milwaukee  
Art  
Institute

MILWAUKEE ART INSTITUTE • 772 NORTH JEFFERSON STREET • MILWAUKEE 2, WISCONSIN

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March 15, 1951

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

We have your letter of March 13th regarding the sale price of "Dog in Landscape" and can appreciate your position in this matter. We hope, of course, to be able to complete this sale.

We shall, as you request, not have any repairs made in Milwaukee. We are sorry to tell you that, in spite of police protection whenever our galleries are open, a second picture, Mrs. Franklin Pierce, has acquired a few marks just beneath the eyes. These have also been reported to our insurance company. We are putting forth every effort to have everyone watched so that this will not happen again.

Since your letter arrived telling us that our communication of March 8th had been mislaid we are enclosing a copy of it for your reference in connection <sup>with</sup> damages previously reported by us.

Sincerely yours,

*William Pohl*

Mrs. William Pohl  
Director

LP-pmg



March 13, 1961

Mrs. William Pohl, Director  
Milwaukee Art Institute  
772 North Jefferson Street  
Milwaukee 2, Wisconsin

Dear Mrs. Pohl:

Somehow your latest letter was mislaid. I am sorry, but I recall the contents.

You inquired regarding "Dog in Landscape" and as to whether we could reduce the price. For your information the prices listed are the final figures in every instance. On rare occasions when one collector wishes to buy a number of objects simultaneously, we consider a cut, or on one of the extremely high priced objects we might consider a cut if it is to go into a collection of public importance. Insofar as the "Dog in Landscape" is concerned, the price on it is so extremely low that it would be absurd to consider cutting it. As a matter of fact, if we had not purchased this painting fifteen or eighteen years ago, the figure on it would be several times the current one.

In the same letter you also mentioned that a local restorer was prepared to make the repairs. Because we have always made a practice of having the restoration or repairs carried out by David Rosen or by Sheldon Keck, we would much prefer to have the pictures returned to us for examination and have one of these two men handle the work. All the insurance people in the past agreed to this arrangement and I doubt that you will have any difficulty in having the suggestion carried out.

I did receive a catalogue, and think you did an excellent job, and must say that I am pleased with what seems to be a most successful reception of the exhibition.

Sincerely yours

EGH:la



March 15, 1961

Mr. Anthony W. Eterovich  
2209 Hood Avenue  
Cleveland 9, Ohio

Dear Mr. Eterovich:

Thank you for sending us the photographs.

While we are planning to exhibit one and possibly two paintings by each of the artists, we would prefer to have some additional examples in stock. Thus, will you be good enough to send us the following to reach us by the first week in April.

The Merry Bench  
Table Charade  
Tower

However, will you be good enough to fill in the data and sign the enclosed blank immediately, so that we can get busy on our publicity and promotional work and do read the conditions carefully so that there will be no misunderstanding.

The exhibition is shaping up very well and we expect to have a most interesting experiment.

Sincerely yours

DAELA

March 8, 1951

Mr. Edward H. Dwight, Assistant Curator  
The Cincinnati Museum of Art  
Cincinnati, Ohio

Dear Mr. Dwight:

I am very glad to learn that the Cincinnati Museum is working on a purchase plan for American art, or at least will include American art in the group.

We shall be glad to cooperate with you and shall show you what is available here and in public and private collections by the two artists in the group who are associated with this gallery. As you know neither of the painters is very prolific and both are exceedingly popular from the point of view of sales. However, I am sure that institutions and private collectors would be glad to help.

Sincerely yours

EGH:la

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Virginia State College  
Petersburg, Virginia

PRESIDENT'S OFFICE

March 27, 1951

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are indeed pleased to receive the picture for our art collection sent recently by Attorney David M. Solinger. Since this gift comes from him through your suggestion, we wish to express again our appreciation for your continued good will and support.

With every good wish, I am

Very sincerely yours,



Robert P. Daniel  
President

RPD:bvh

# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

Friday March 23  
1951

Dear Edith:

Here is the stuff about John K. and his paintings. I'll send 4 pictures, <sup>within 10 days</sup> so you can take your choice from a variety of things (just to show he isn't narrow) He is now in Spain and should be in Sevilla this week.

I just got your note about the Tam oil - we can ship it out not earlier than Apr. 2. but if they have enough time leeway. I wish we could hold it a few days longer.

Our opening next Wed. night will have the State Governor & City Mayor and their wives as hosts & hostesses - also 2 top newspapermen from the D.M. Register.

More / hastily  
later

P.S. - were the Zorach sculpture photos sent? They aren't here yet. I also still want portrait photos of Marion, Tam and Zorach if you have extra copies to send us.



1117-15<sup>th</sup> Street  
Waynesboro, Va.  
March 17, 1951

Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York, N.Y.

Gentlemen:

I understand that you are the dealers for John Marin's paintings. I have greatly admired his water colors for many years and am now beginning to wonder whether any of them might

# Frost Bros.

SAN ANTONIO  
TEXAS

March 3rd, 1951

Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

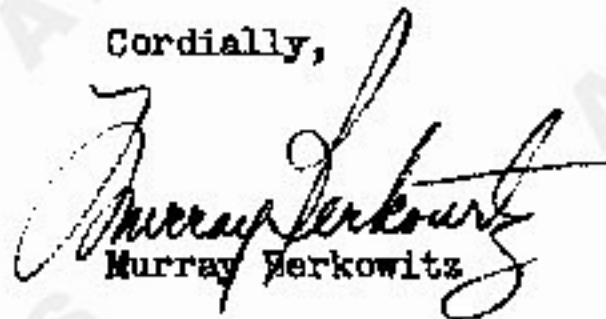
I'm late in answering your letter of February 17th, since I've been ill almost continuously since returning from New York.

The freight embargo delayed delivery of the paintings until last week, however they are now on display and the early reactions have been very enthusiastic. Our advertising and publicity will break in the next ten days and I'm reasonably certain that we will see some good results after that time. I hesitate to mention this since the sales are not complete but we're almost certain we've sold a Shahn (Tennis Court), the small ones by Tam and the Levine.

We received the sample book of Kramer fabrics and they're magnificent. Our Decorator is very enthusiastic and definitely plans to tie in something of this sort with the exhibit.

We're very grateful to you for trying this with us and I'm certain that the natives will express their appreciation by buying paintings.

Cordially,

  
Murray Berkowitz

MB EM

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 17, 1961

Miss Ethelyn Manning, Librarian  
Frick Art Reference Library  
10 East 71 Street  
New York, N. Y.

Dear Miss Manning:

No doubt you have in your file a photograph  
of Harnett's painting "Colossal Luck".

Recently a copy of this painting was made  
and I should very much like to have this  
photograph in your files so that no mix up  
can occur in the future.

Sincerely yours

EGH:la

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

2129 Euclid Ave.  
Lincoln, Nebraska

March 18, 1951

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

Needless to say your letter of March 3 was very heartily received. I was well aware of the fact that you were a member of the jury at the Butler exhibition. After hearing of my award I wanted to express my thanks to you and the other members of the jury but hesitated for fear that it might not be considered proper. However, since our paths do meet again and very opportunely for me, I take this opportunity to express my thanks and appreciation.

I feel very, very good that you have expressed an interest in my paintings and am highly interested in participating in your April show.

As far as the oil "Yesterday" is concerned it is now the possession of the Butler Art Institute since my award was a purchase award. Is it necessary for me to write for their permission to use it in your show or will you contact them direct?

I have some photographs of recent works, and have three new paintings which are still to be photographed. This I shall do immediately and get the photographs off to you at once. I do hope there is some possibility that you will be able to use another of my paintings.

I consider this forthcoming show one of the greatest opportunities I have ever had in being able in the person of you and The Downtown Gallery to bring my work in front of a large and diversified audience. I shall be eagerly awaiting further notice and details regarding the show.

In closing I would like to say simply and in all sincerity, thanks.

Very sincerely yours,

*Rudy Pozzatti*  
Rudy Pozzatti



# STANLEY'S ROOFING & BUILDING SERVICE, INC.

ROOFING • WATERPROOFING • SHEET-METAL WORK  
RESIDENTIAL • INDUSTRIAL • INSTITUTIONAL

523 WEST 184TH STREET  
NEW YORK 33, NEW YORK

March 13, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Irving M. Schwarzkopf  
292 Madison Ave.  
New York, N.Y.

Re: 32 East 51 Street

Dear Sir:

In accordance with our inspection we wish to submit for your consideration our estimate to complete the following:

To remove the entire existing leader from main roof down to extension roof level also remove the unused pipe along the leader then reset same to proper level with new leader hook to hold in place.

To clean out the accumulated rubbish from the gutter and re-line with a coat of asphaltum.

To waterproof around the bottom of leader with a heavy coat of asphalt fibred cement.

For the sum of THIRTY SIX DOLLARS (\$36.00)

Very truly yours,  
STANLEY'S ROOFING & BLDG. SERVICE, INC.

BY J. Stanley Pries  
J. STANLEY PRIES, PRES.

PK:NC

ACCEPTED \_\_\_\_\_

DATE \_\_\_\_\_

SHOULD ESTIMATE BE ACCEPTED KINDLY SIGN DUPLICATE AND RETURN.



# STANLEY'S ROOFING & BUILDING SERVICE, INC.

ROOFING • WATERPROOFING • SHEET-METAL WORK  
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523 WEST 184TH STREET  
NEW YORK 33, NEW YORK

March 13, 1951

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Mr. Irving M. Schwarzkopf  
202 Madison Ave.  
New York, N.Y.

Re: 32 East 51 Street

Dear Sir:

In accordance with our inspection we wish to submit for your consideration our estimate to complete the following:

To recover the entire extension roof with a three (3) ply slag finished roofing consisting of three (3) layers of #15 asphalt saturated felt and roofing slag all laid in hot asphalt.

To install a copper pitch pocket around the main leader passing through the roof deck also install a gravel stop around the edges of the leader boxes.

For the sum of EIGHTY EIGHT DOLLARS (\$88.00).

Very truly yours,  
STANLEY'S ROOFING & BLDG. SERVICE, INC.

BY J. Stanley Pells

J. STANLEY PELLS, PRES.

EX-130

ACCEPTED

DATE

SHOULD ESTIMATE BE ACCEPTED KINDLY SIGN DUPLICATE AND RETURN.



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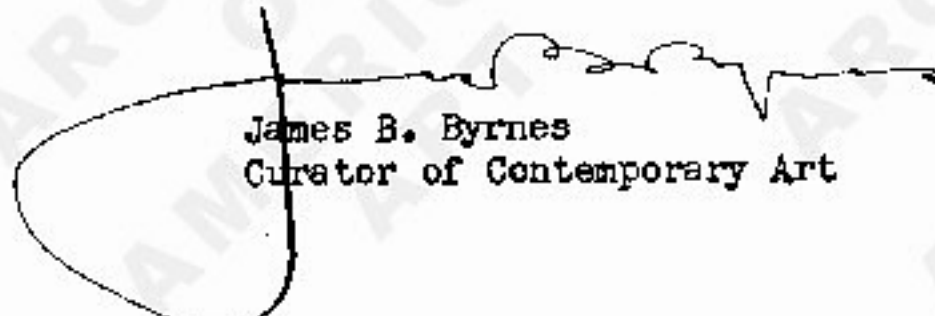
They will study the "invited works" and use them as a guide to add those works which merit inclusion in the total exhibit. They will also nominate a number of works from both sections which they recommend for purchase for the Museum's permanent collection. The Museum will make the final choice. A purchase fund in the minimum amount of five thousand dollars is now being raised by our Museum Association. In addition, every effort will be made to encourage sales from the exhibition, and an illustrated catalog is planned.

This will be the first museum event of its kind to be held in Southern California in recent years and judging by the enthusiasm which has greeted the project thus far, should be a great success.

Arrangements have been made to assemble the paintings at the Manhattan Storage and Warehouse Company, 52nd and 7th Avenue, New York City. The Museum will pay for transportation and insurance.

Many thanks for your cooperation in this project.

Sincerely yours,



James B. Byrnes  
Curator of Contemporary Art

JBB:gp

We have received advice from four of the galleries that they will be closed and will not reopen until September. Will you please store the paintings for these galleries and deliver them when the galleries reopen?

Please send invoice for all charges to the attention of Mr. James B. Byrnes, Los Angeles County Museum.

Thank you for your splendid cooperation.

Sincerely yours,

James B. Byrnes  
Curator of Contemporary Art  
Grace V. Porter, Secretary

cc: Each gallery



2656 PENOBSCOT BUILDING  
DETROIT

March 9, 1951

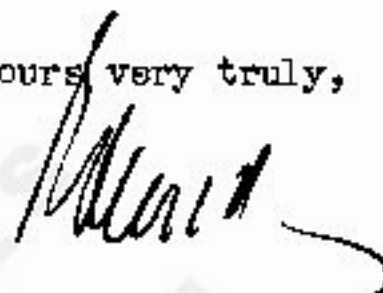
Dear Edith:

You were very kind and complimentary about my memory, but I do not recall having looked at a "Lake George" except the one that I recently selected. Nevertheless, my confidence in you is so complete that I am willing to accept your view of it.

You know that I would like to have three top Marins. I have three of his water-colors now, but I think at least one of them should be exchanged; and the next time I come to New York, I may bring it along and obtain the benefit of your judgment.

Don't let a vicious flu-bug bite you—it is a - a lady dog! If it does, however, run quickly and get a bottle of chloromycetin.

Yours very truly,



Mrs. Edith G. Halpert  
C/O Downtown Gallery  
32 East 51st Street  
New York 21, New York

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# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

March 20, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

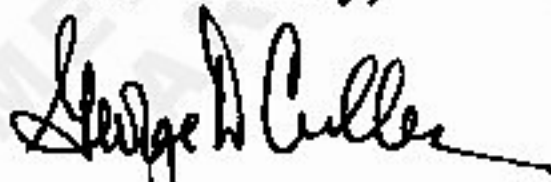
Dear Mrs. Halpert:

Our incoming memo on the figurehead shows that the nose was missing when the figure was checked in here. Also the piece which we enclosed in an envelope was handed to us by the trucker, with the information that it had been given to him as a separate piece at the Corcoran. I have no way of knowing whether the nose was lost at the Corcoran or in transit, but the lady arrived here without it.

The piece worried me considerably because of the very fragile condition of the gesso, much of which is ready to fall off at any moment. I cannot, therefore, be sure that no gesso chips came off here, but I believe no more important damage was incurred while the piece was in our care. I shall notify our insurance people of the problem and await your further instructions.

Thanks for sending the bill on the game cock, which I shall put thru for payment.

Yours sincerely,

  
Director

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ROBERT G. MCINTYRE, PRESIDENT

MRS. WILLIAM MACBETH, VICE-PRESIDENT

HAZEL J. LEWIS, SECY. & TREAS.

# WILLIAM MACBETH

INCORPORATED

11 EAST 57TH STREET

NEW YORK 22, N.Y.

PAINTINGS BY AMERICAN ARTISTS

FOUNDED 1892

INCORPORATED 1918

PHONE: PLAZA 3-3174

CABLE: RETJMAC, NEW YORK

DIRECTORS:

ROBERT G. MCINTYRE

MRS. WILLIAM MACBETH

MRS. ROBERT W. MACBETH

March 23rd, 1951.

Re: Associated Dealers in American Art

Dear Edith,

Recently I received a notice from the Division of Corporations, Department of State, Albany, New York, to the effect that if the "Certificate of Report of Existence" (enclosed with the notice) is not filled in and returned to the Department of State on or before June 15th, 1951, "the corporation will be dissolved and its charter forfeited by proclamation of the Secretary of State in accordance with.....".

My own feeling in the matter is that the above corporation should be dissolved, which would automatically be accomplished by failure to file the "Certificate of Report of Existence".

The Treasurer, Henry Kleemann, has told me there is some money in the account. If it is the consensus that the Associated Dealers in American Art should be dissolved, the only question that will have to be decided is the disposition of the money in the treasury.

Sincerely yours,

*Bob McIntyre*

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York City, 22

RGM/L

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UNIVERSITY OF MICHIGAN • MUSEUM OF ART  
ALUMNI MEMORIAL HALL ANN ARBOR

JEAN PAUL SLUSSEK, DIRECTOR

March 30, 1951

Mrs. Edith Gregor Halpert  
Director, Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

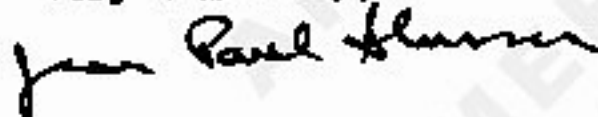
I am working on a short article dealing with our two works by Ben Shahn, to be published in our annual Museum Bulletin, and I have one or two questions which perhaps you could answer for me. Several of the works of the period to which "Boy" belongs deal with Italian subjects, but I can nowhere learn whether Shahn actually went to Italy at that period or not? Can you tell me definitely? An article in Fortune, 1945 or '46 says merely that he knew Italy from earlier visits and simply used his imagination.

As to our drawing "Factory", is it true that we bought that very soon after the artist brought it in, and it has never been exhibited elsewhere?

Could you supply me with two glossy 8 x 10 prints of "Boy", or if you cannot, will you kindly give me the name of the photographer who made the negative. If "Factory" has been photographed I should also like two prints of that; and of course bill us for them. I think we are going to reproduce both of these, and naturally I'll send you and Shahn both copies of the publication.

We are quite happy with these works, and the response of our public has been excellent. With thanks for any information on the points mentioned,

Very sincerely,



Jean Paul Slussek

JPS/VEB

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- 2 -

or not you would rather contact the Butler Art Institute in Apawamutown regarding the loan of their watercolor. I will be willing to pay express and crating charges if necessary. - If this does not work. - I can bring another painting with me & I plan to be in New York next Monday - the day after Easter.

Sincerely,

Donald D. Thrall

P.S. Have not shown in any private New York Galleries!

March 21, 1951

Miss Zalmar Perlin  
6612 Burns Street  
Forest Hills, Long Island

Dear Miss Perlin:

We are finally making plans for the exhibition of young Artists whose work has never been presented in a commercial gallery in New York.

We would like to include one of your paintings in this exhibition. If you would be good enough to send us photographs of the following, we can make a definite decision shortly:

Geometric Coney (Island)  
Den Dance  
Rio Grande Canyon  
Canyon ( pastel)

I am enclosing a blank in duplicate. Will you be good enough to fill in one copy and return it to us immediately, so that we can get started on our catalogue and publicity campaign. Please read the terms carefully so that there will be no misunderstanding.

Sincerely yours

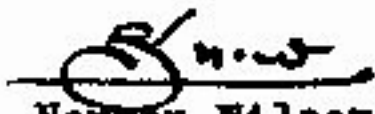
ECH1a



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1261 SAN PASQUAL STREET  
PASADENA 5, CALIFORNIA

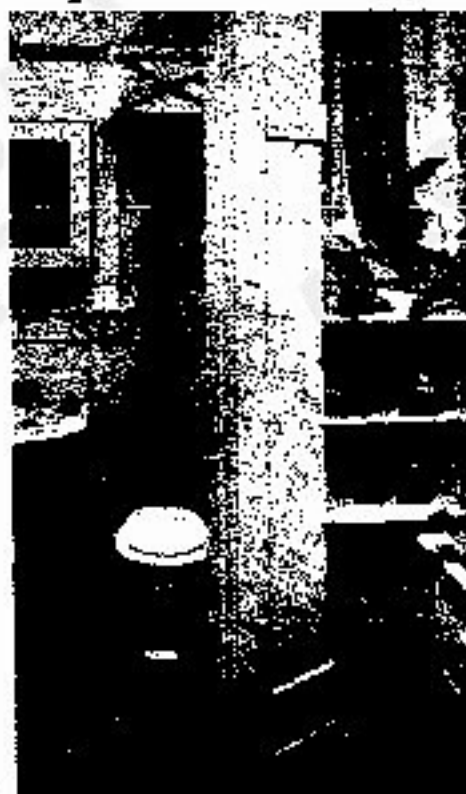
Greetings from California. If you  
thought I was kidding, get a look  
at this one....

  
Gregor Norman-Wilcox

Los Angeles Times

SUNDAY, APRIL 1, 1951—

Fake geraniums dramatize  
room's outdated plumbing.



1 March 1951

Mrs. Marjorie Phillips  
2101 Foxhall Road  
Washington, D. C.

Dear Mrs. Phillips:

I hate to bother you, but I never received a reply to my letter inquiring about several of the Shahn drawings which we did not find among the group you had returned to us. These are:

Farmer - Crossed Hands  
Study 5  
Study 3  
I Coral Vets 10  
Study #2 (Suzanna)  
Study #1 (Mother and Child)  
Arch of Triumph  
Bicycle Act  
Man Picking Wheat

Now we need several of these drawings, and we would appreciate their return.

I am also writing at this time to tell you and Mr. Phillips that we have received from Ben Shahn an outstanding new painting entitled COMPOSITION FOR CLARINET AND TIN HORN. Mr. Shahn and Mrs. Halpert and I all feel that this painting would be a wonderful complement for SILENT MUSIC. We hope that you will be in New York soon and find a moment to stop at the gallery and see it. We would like so much to save it for you. It has the kind of understated poetry I think you like. It is so beautiful in its color and its design, and so imaginative in its conception.

With kindest regards to you and Mr. Phillips, I remain

Sincerely yours,

Charles Alan  
Associate Director



March 19, 1951

Mr. Andrew G. Ritchie  
Director of Painting and Sculpture  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Andrew:

How can I resist you.

You may have the following for the exhibition  
tour:

Stuart Davis	Lucky Strike, 1921
Ralston Crawford	From the Bridge, 1942
George L.K. Morris	Suspended Discs, 1950

However, my weakness for you goes only three-quarters  
of the way. "Salt Shaker" is very important in my  
daily life and I have refused to lend this painting  
outside of New York time and again over a period of  
years. It would be embarrassing to break this  
precedent. Furthermore, I always hesitate to lend  
paintings that do not belong to the artists as they  
act indirectly as competition for the artists and  
his own stock, whether it be large or small. I am  
sure that you can understand my attitude in this  
matter.

Sincerely yours

EGH:la *per*

March 29, 1961

Mr. Solomon B. Smith  
The Northern Trust Company  
50 La Salle Street  
Chicago, Illinois

Thank you for your letter. I am very pleased  
that you and Mrs. Smith are coming to New  
York. It is always a pleasure to see you.

Sincerely yours

EGH:la

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THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

March 2, 1951

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22

Dear Mrs. Halpert;

This May the Cincinnati Modern Art Society and the Cincinnati Art Museum are collaborating on a purchase exhibition. The purchase award for one work of art will be \$1000.00

The art committee of the Society has selected the following artists; Jacques Lipchitz, Jean Arp, Constantin Brancusi, Ben Shahn, Stuart Davis and Jean Dubuffet. The following are alternates, Marino Marini, David Smith and William Baziotes.

I plan on being in New York in April to make a selection of 5 works by each of these artists. I will write you before coming.

Sincerely,

*Edward Dwight*

Edward H. Dwight, assistant curator

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March 17, 1951

Miss Cynthia Brants  
c/o Brants & Company  
Electric Building  
Fort Worth, Texas

Dear Miss Brants:

Thank you for sending me the photographs so promptly.

We plan to show only one painting by each artist but it might be a good idea to have the following three sent to us so that we can have two in stock during the exhibition.

Provençal Landscape  
Landscape at Carmel  
Rooftops of Florence

We should have the paintings here by April 5th.

However, so that we can get started on the catalogue and on our publicity will you be good enough to fill in the data on the enclosed blank and return it to us immediately. Will you also please read the conditions carefully so that there will be no misunderstanding.

Sincerely yours

EGH:la



March 29, 1931

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, 12 Iowa

Dear Dwight:

Thank you very much for sending me the data on John. I look forward to seeing the paintings. The show should be most exciting and I shall send you a catalogue as soon as it comes off the press.

I am very much impressed with your opening plans. What about Harry Truman, is he busy that night? Seriously, I think it is marvelous that you can create this kind of official interest in art today, and as usual, I take my hat off to you.

I just received a telegram from the John Herron Art Institute that they purchased the Marin "Composed from My House, Outlook III". This was also on your list but it seems foolish to have it forwarded unless you feel that it is important, since you have seven terrific examples in your show.

Sincerely yours

EGH1a

too. It is rich in patches of beautiful colors. with very delicate changes of soft blue rich greys, red and orange & little nuances of lavender and mild yellow.

I have made a rough color sketch of it to help you.

to me, it has a musical feeling. I have titled it "Prelude No 3" - Size overall 18x21. Painting 14x10.

I Hope you can get some idea from that

Sincerely yours

W. J. Saff

9629 Linwood Blvd  
Independence  
Massachusetts



March 29, 1961

Mr. George B. Guller, Director  
Akron Art Institute  
69 East Market Street  
Akron 9, Ohio

Dear Mr. Guller:

I have checked through the rest of the folk art and aside from the figurehead of "Ceres", which is so badly damaged, there is one other item that distresses me equally. That is, "Formal Rooster" cast in iron with an applied tail. One large section of the iron casting in the rear is missing, this is the part to which the applied tail was fastened.

I have photographs of these items for comparison with the objects when the insurance adjuster calls.

Will you be good enough to report this further damage to the insurance company, which in turn can communicate with the Corcoran Gallery to ascertain at what stage the damage to each of the objects occurred.

Sincerely yours

EGH:la

Copy to Miss Swenson, Corcoran Gallery

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

March 28, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I am writing to confirm our conversation in which you agreed to let us have William Zorach's The Future Generation, now in our current exhibition, for \$10,000. In return for the reduction of \$5,000. from the original price of \$15,000 we are to give you, as Mr. Zorach's agent, the sculpture, Torso, granite, 33 inches high, from our collection.

The new Zorach will be an important addition to our permanent collection. Mrs. Miller and all of us here at the Museum are delighted with it and consider The Future Generation Zorach's masterpiece. We wish to thank you and Mr. Zorach for making its acquisition possible.

We are also indebted to you and Mitchell Siporin for the gift of his drawing which you kindly allowed us to select. How should this acquisition be recorded? Should the label bear the donor's name?

I am glad to say we have decided to add to the collection from our present exhibition Flowers at Night by William Brice.

With thanks for your many kindnesses and evidences of good will towards the Museum, I am with warmest personal regards

Yours sincerely,

Director

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.



March 13, 1951

Mr. Gregor Norman Wilcox  
1261 San Pasqual  
Pasadena 5, California

Dear Mr. Norman Wilcox:

Well, your letter finally reached me, and I dug up some of my old documents to make sure that I would supply correct information.

When I was in Williamsburg, as you know, I spent little time at Paradise House, and really did not bother reading the labels, since I knew the pictures so well. However, the two pictures you described are as follows:

1. Girl in White, about 1836. Found in Bridgeport, Connecticut. Sister of "The Blue Boy".
2. "Mary Jane Smith" by Joseph W. Stock. Dated 1838. The inscription on back of the picture reads: "Mary Jane Smith, Aged 3 years 4 months. Painted by J. W. Stock, June 1838".
3. "William Howard Smith" by Joseph W. Stock. Dated 1838. The inscription on back of the picture reads: "Wm. Howard Smith. Aged 5 years 7 months. Painted June 1838 by J. W. Stock."

From information we obtained from Alice K. Moore of Springfield, Massachusetts in 1941, Mary Jane and William Howard were sister and brother, and were the children of David and Harriet Griffin Smith.

Number one is the sister of "The Blue Boy" and while both pictures have some characteristics of Erastus Field's work, we prefer to retain them as anonymous, because I frankly did not believe such to be the case.

I am sure that the two pictures you described are as I listed under #1 and #2. Some day I hope the labels in Ludwell Paradise House will be corrected, and that all the additional data that has been sent to them from time to time will be



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1895, 31 March

Mr. Sam Coney continued

Mr. Sam Coney  
111  
100  
100

he is free at the moment. I would suggest therefore that you write to him immediately if only as a matter of interest. He does a good deal of travelling and maybe he'll be in your locale some time within the next few months. His address is c/o Walker Art Center, 1710 Lyndale Avenue South, Minneapolis, Minnesota.

I am doing this because I love being a match maker when I know the making will be perfect. And so, my best regards.

Sincerely yours

EGH1a

I have been thinking about you a great deal lately and wondering how you are getting on. I hope you are well and happy. I have been very busy lately but I will try to write to you more often. I have been thinking about you a great deal lately and wondering how you are getting on. I hope you are well and happy. I have been very busy lately but I will try to write to you more often.

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Of course I have no knowledge of his plans other than that



March 15, 1961

Mr. George J. Kachergis  
Department of Art  
Person Hall Art Gallery  
The University of North Carolina  
Chapel Hill, N. C.

Dear Mr. Kachergis:

Thank you for sending me the photographs of your work. We have selected "Still Life Composition" (20x30) and "Interior Forms" (23x34) as well as the original painting asked for "Shifting Planes". While we are planning to show only one painting by each artist, we are eager to have at least two others in stock during the show and possibly subsequently.

While the exhibition does not open until the end of April, we should like to have all the exhibits in our possession by the 7th of April. However, the form which I am enclosing in duplicate should be filled in promptly and returned to us, so that we can get started on the promotional activities. Please read the terms carefully so that there will be no misunderstanding.

Sincerely yours

EGH:la

American Antiques

Primitives

Collectors' Items

The Old Store on the Harbor

AT SOUTHPORT, CONNECTICUT

1180

3 March 1951

Cod

Dear Edith:

I'm so sorry not to have sent you the meagre information available more promptly, but I have been, and am, trying to get more definite facts for you. It was on a building on Ring Island for many years - now what I do not know is just where Ring Island is - off the coast of Portsmouth, N. H. or Portland, Maine, I believe. I have written and telephoned the man who found it, getting no answer, and on my next trip in that vicinity I'll stop and see him and get all he knows about it, and send it on to you at once.

This, I realize, is not very helpful, but so all I can tell you now. Sincerely

Mary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



4217 Livingston Street  
Dallas, Texas.

March 14, 1961.

Smith Greger Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Miss Halpert,

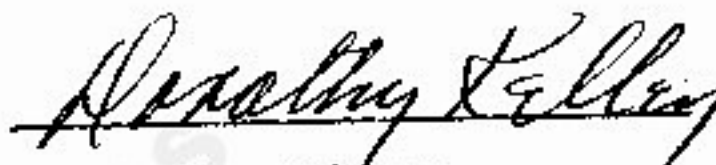
Your letter of February 28th was sent to me a few days ago from the Dallas Museum of Fine Arts.

I do appreciate your interest in my work and have decided to ship three of my pictures to a friend of mine in New York who will in turn show them to you. His name is Franklin Gilliam and he will contact you in a few days--just as soon as the pictures arrive.

I had no photographs to mail you and thought it might expedite matters if I sent the original paintings to New York.

Thanking you again for your inquiry, I remain

Very truly yours,



Dorothy Kelley.

## THE PASADENA ART INSTITUTE

46 NORTH LOS ROBLES AVE.  
PASADENA 1 - CALIFORNIA  
SYcamore 3-6167

7 March 1951

Dear Miss Halpert:

I was flattered beyond words by your letter of 27 February asking for information concerning the de Bry prints. I am sure there is a great deal of information available, but unfortunately I have none of it. Elizabeth McCausland can give you a reference to a recently published book on John White, and I feel sure the N.Y. Public Library can tell you everything.

We bought ours at Weyhe, where apparently they had been all but forgotten. They cost \$5.00 apiece, but they are in dreadful condition -- pieced together -- so that price cannot be regarded as much of a clue.

I wish that I could help you concretely. Thank you for your good wishes: Come and see us. Mimosa grows on trees out here, and camellias come in hedges.

Sincerely,

*John Palmer Leeper*  
John Palmer Leeper

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.



C O P Y

March 8, 1951

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

I have your letter of March 6th regarding the reduction of the price on "The Brown Family" and have passed on this information to the possible purchaser.

We also have a buyer interested in the "Dog in Landscape" listed at \$190.00. However, we would like to ask if there would be a reduction in price if the buyer takes care of repairs which are necessary.

In reviewing damages about which we have written you, as well as correspondence with Budworth & Son, we quote from their letter to us dated February 9th:

"The weather vanes from the Downtown Gallery are very old and more or less damaged and all the frames from the Downtown Gallery are more or less chipped and damaged and some of the paintings are damaged, themselves, having holes in them which was drawn to the attention of the Downtown Gallery particularly pictures Nos. 55, 56, 60, 61, 63 and 68. It is almost impossible to exactly enumerate all the damages, but they are all apparently old conditions." The numbers referred to by Mr. Budworth are the following pictures:

- #55 Flowers on Green Cloth
- #56 Dog in Landscape
- #61 Man from Farmington
- #60 Child with Bird
- #68 Newburgh Family
- #63 The Brown Children

We have an estimate for repairing "Flowers on Green Cloth" of \$25.00; Child with Bird, \$20.00; Man from Farmington, \$10.00. We do not yet have an estimate on "Dog in Landscape" but the party ~~xxx~~ who has asked about it seems to be really interested and we will await further word from you.

Sincerely yours,

(Signed) Mrs. William Pohl, Director

Milwaukee Art Institute

LP-pmg

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164  
F R A N K P E R L S G A L L E R Y

15 March 1951

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

HURRAH. I have two ( 2 ) sales to report :  
" Immigrants " by BEN SHAHN sold to Stanley Marcus and " My  
constant companion" by STEIG ( sculpture) sold to anonymous.  
One n only. As soon as payments are received you will get that  
big check.

Sorry about the missing Shahns. They are still  
framed ( I mean the small ones and naturally the big ones). It  
will all go forward to you by Monday including the HARNETT which  
I had "sold" twice without final success.

I will include too some " stale pictures" from  
my stock and select some new ones when I get to New York in  
May . This I hope to be able to do though I have not found a  
qualified person to take over. How would YOU like to sit here  
for two weeks. It should be fun and you could learn all about my  
business secrets.

Billy is still working on his first black and  
white lithograph . It looks very fine. Three men, all sort of  
Main Street skidrow characters . Then we are planning for a  
four color rose lithograph which should sell with you, too. We  
sent an entry blank for the b&w one to the Library of Congress  
with Downtown Gallery as agent . I thought that would be fair  
inspite of the fact that I am paying for it . Or am I too gene-  
rous again? What do I mean by again. When was I ever ? Mr. John  
Brice is a big boy now and likes to look at pictures. Tamayo  
fascinates him. Pollock was a case for whimpering. Lebrun is  
alright with John. Papa he loves.

Ann has been working hard for Das GLUECK. In  
englisch : Fortune Magazine. See the April issue on a saw fac-  
tory. We all miss you and would like to see you soon out here.  
If you WOULD take over the gallery you might really have some  
fun and we could find some girl to take a few hours a day off  
your schedule.

My best to you and Edith,





March 3, 1931

Mr. George Kachergis  
Chapel Hill  
North Carolina

Dear Mr. Kachergis:

As you probably know, I was among the jurors who awarded the prizes at the Butler Art Institute.

For the month of April we are planning an exhibition of paintings by artists unknown to the New York public, limiting ourselves entirely to artists whose work I selected personally. In this exhibition I should very much like to include your oil painting entitled "Shifting Planes". I should also like to see photographs of some additional paintings, in the event that we decided to use a second picture.

As we are planning considerable promotion for the artists in connection with this exhibition, I am very eager to have word from you as soon as possible regarding your participation. Further details will follow.

Sincerely yours

EGH:la

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BROR UTTER  
FORT WORTH 7, TEXAS  
3512 MATTISON

3/6/51

Dear Mrs. Halpert:

Inclosed are the photographs of the four paintings you requested. Am delighted you are organizing the exhibit and that there is a possibility of my showing in your gallery.

We enjoyed your visit to Texas and hope you will return often.

Cordially,

Bror Utter



March 16, 1951

Mr. Jerry Bywaters, Director  
Dallas Museum of Fine Arts  
Dallas 10, Texas

Dear Jerry:

Because I messed up your original sheet, I am enclosing a similar form with all the information requested.

You will note that you got your two special favorites, plus your other selections, and additions of three artists whose names were on your original list. You will note too that I made a substitution of a very recent Shahn for the two that you saw at the gallery. I wish also, that you would let me make a substitution of a terrific Kuniyoshi that was in the Metropolitan Museum, and was awarded a prize. This would be available for you. However "This is My Playground" is one of his very top pictures also, but not as high in key as his latest 1950-51 pictures.

The Lewandowski will be shipped to you directly by the Museum of Modern Art where it is included in the current Abstract exhibition; and the Reuben Tam will be shipped to you from Des Moines, Iowa, where it is included in a special group of Tam's sent for the purchase exhibition.

Photographs are being sent to you under separate cover, together with biographical data on the artists included.

I am also sending you photographs of three paintings which I should like to recommend for the Cowles idea. One is a very swell Spencer which we can sell for this occasion at \$500; another is a Karfiol; and the third is a Jacob Lawrence just completed, and priced at \$450. If you would like to see any of these pictures we can ship them along with the exhibition material.

I have been busily working on the exhibition of the young artists and find that I have quite a few boys and girls from the state of Texas. I shall send you a complete list in the near future.

My best regards to you and Mary.

Sincerely yours

EGH:1a



Prior to publishing information regarding sales of assets, the  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published only after the date of sale.





OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

12 mel. 51.

TELEPHONE 4-7374

Dear Miss Halpert:-

Thanks for your nice letter. Glad you like the collection as a whole. Since the pamphlets were issued, I have added 10 paintings, 2 sculptures and 17 prints (etchings and lithos) — all of them American.

Think I shall let matters rest for a while. Indeed, Uncle Sam cancels it.

ASE has some really outstanding works from your gallery, among others, the O'Keefe, Dunsmuir and Stuart Davis are nothing short of superb.

Hope to be back early in June for a week. Very busy.

Sincerely,  
Oliver B. James



Saturday  
3 March 51  
P.M. (M. H. Hano)

Dear Edith:

As you must realize by now I am a very  
bad correspondent. I remember reading  
somewhere recently that Pratt Titzgerald  
refused to acknowledge that the cost of living  
should be included in "expenses," and felt that  
all income should be reported to the IRS -  
parties, trips etc. I have probably been guilty of that  
too - but what I really suspect is that time  
must be consumed in making a living - ~~the~~ leaving  
so little of it for the other things which include writing  
letters about things I like to people I like -

The poster was received. though delayed and  
slightly bent. The delay I think was because we moved  
and the handling of it can be attributed to the usual  
efficiency and care of the P. O. Dept. But the damage was  
not great, no tears thank goodness, just a few  
cracks. It is so wonderful thing to have and we  
appreciate it very much. And when the  
bread and butter note arrived - we were  
really overwhelmed. The President is a welcome  
addition to our water-colors and drawings - you  
were very generous - and we shall enjoy having  
the poster and the materials just as much as you  
enjoyed having it. <sup>though</sup> for too short a time -



*PO L*  
*note re Marin*

March 18, 1961

Mr. R. A. A. Hentschel  
1117 15th Street  
Waynesboro, Virginia

Dear Mr. Hentschel:

Thank you for your letter.

Yes, we are sole representatives for John Marin and have a complete selection of his work in our possession. During the existence of An American Place, the policy called for the price range of from \$2000 to \$10,000, for his pictures. We have made special arrangements with Mr. Marin to conform with our policy of greater distribution at lower figures. Thus, we have watercolors ranging from \$500 to \$3000, depending on the year in which they were executed. We also have some small water colors priced at a uniform figure of \$300.

If you will give me some indication as to what bracket you are interested in, and if you are not planning to be in New York in the near future, I shall be glad to send you some photographs for a preliminary selection. We can then send several paintings to you on approval if you so desire.

Sincerely yours

EGH:la

March 8, 1961

Mr. Oliver B. James  
416 Security Building  
Phoenix, Arizona

Dear Mr. James:

Charles Alan showed me the catalogue that you sent him of the American Art Collection you presented to the Arizona State College.

In studying the names and recalling many of the actual paintings, I am really impressed with the collection. As a matter of fact it seems to me about the best cross section of American art and artists illustrating the various directions.

Charles tells me that you do not wish to have the collection publicized, but would you mind sending us a group of catalogues so that at least our artists would have the opportunity of seeing with whom they are associated at Tempe.

I hope you will be in New York in the near future. It is always so nice to see you.

Sincerely yours.

EGH:la

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THE UNIVERSITY OF GEORGIA  
DEPARTMENT OF ART  
ATHENS, GEORGIA

March 27, 1951

Mrs. Edith Halpert  
Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mrs. Halpert:

About a year ago you published a very valuable pamphlet or folder. As I recall, it was entitled "The Artist Speaks", or something of that effect. It contained quotations by the artists of your gallery. I considered it important enough to file away for future reference, but unfortunately, one of the graduate students borrowed it and did not return it.

Would it be possible to get four or five copies?  
If so, many, many thanks.

Sincerely yours,

*Lamar Dodd*

Lamar Dodd, Head  
Department of Art

LD/bc



# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

March 5, 1951

Mrs. Edith Halpert,  
The Downtown Gallery, Inc.,  
32 East 51 Street,  
New York, N. Y.

Dear Mrs. Halpert:

I ask your pardon for having failed to write you about the shipment of the Ben Shahn drawings. As a matter of fact, I thought I had done so long ago. Our yellow checking slip, No. 3307, was marked at the time the drawings came as follows:

No. 120K Page of Studies - not received  
No. 120C Farmer--Crossed Hands - not received  
Study #3 - not received

Under NR4: Study #2 Suzanna - not received  
Study #1 Mother and Child - not received  
No. 105 - Arch of Triumph - not received  
No. 137 - Bicycle Act - not received  
No. 138 - Man Picking Wheat - not received  
No. 126 - Desk and Chairs - not received

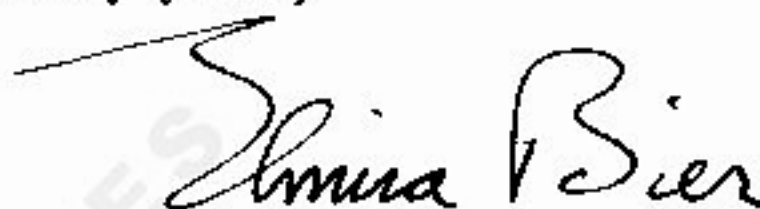
The following were received, but not listed:

Tennis - tempera, and Brown Stone Front

The three loans were received separately and a memo made on our slip.

Mrs. Phillips purchased "Study #5" and "Coral Vets 10." I am, indeed, sorry about my failure to let you know all this long ago, and I hope no serious inconvenience will result from this delay.

Sincerely yours,



EB:ls

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March 9, 1951

Mr. Thomas R. Coward  
210 Madison Avenue  
New York, N. Y.

Dear Mr. Coward:

In my opinion the current market value  
on the John Marin watercolor entitled  
"Pine Tree" and dated 1915 is \$1200.

I trust this is the information you  
require.

Sincerely yours

EGH:la

March 13, 1951

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Dwight:

I just received word from Tillotson advising me that he was shipping John's prize painting directly to the gallery. We are planning to show only one by each artist but I would like to have two or three others which are for sale. Would you please use your judgement in the selection. You might also include a gouache.

Many thanks and cherio.

Sincerely yours

WHL:la

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COPY FOR MRS. HALPERT

March 14, 1951

Madison Credit Bureau, Inc.  
220 Fifth Avenue  
New York 1, New York

Re: Downtown Gallery  
22 East 51 Street  
Williams-Fleetwood Heating Corp.

Gentlemen:

We have your letter regarding the above bill, which has been unpaid. The following are the circumstances.

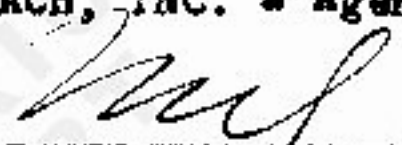
The Williams-Fleetwood Heating Corp. had their engineers check the building and install for the owner an oil burning hot water heater at a cost of not quite \$200.00. This gave constant trouble and there were constant expensive repairs and service, until finally, on December 27, 1948, Williams-Fleetwood Heating Corp. wrote us recommending that the heater be removed and some other type of heater installed.

In view of these facts, if anything the owner should receive a very substantial refund on the original installation cost as they were forced to discard the heater and install a gas heater in its place.

Very truly yours,

ARTHUR S. LOKACH, INC. - Agent

By:

  
Irving M. Schwarzkopf

IMS/mc

Cc: Williams-Fleetwood Heating Corp.

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be on causing other tenants to confuse the source of sound.

Also, often late at night, I've heard noise from other apartments and the hallway, but obviously paid little attention. Of course it didn't disturb my reading, but I can readily understand how someone's sleep could be disturbed.

I wish to thank you for your consideration in informing me of this misunderstanding and would be very grateful if, in the future, such a situation should arise, I be informed of it.

Sincerely,

Mary Hammett



HEINEMAN & SEIDMAN

TEXTILE BROKERS

GEORGE I. SEIDMAN  
BERNARD HEINEMAN  
JAMES R. BROWN  
SYDNEY NORDENSCHILD  
DAVID SEIDMAN  
EDWARD N. SEIDMAN  
BERNARD HEINEMAN, JR.

243-247 CHURCH STREET  
NEW YORK 13, N. Y.

March 13, 1951

Mrs. Edith G. Halpert  
32 E. 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

Just a short note to thank you once again for the very pleasant evening. It was quite a privilege to have met Mr. & Mrs. Sheeler, and if such a thing is possible I feel I shall enjoy the conte crayon drawing all the more.

I also enjoyed seeing your sister and her husband and spending time with them after supper discussing art and art purchasing. For a neophyte such as I, their conversation showed me once again how much I have yet to learn.

Please give my kindest regards to Charles and tell him I thought he played the host very aptly.

Sincerely yours,

  
Bernard Heineman, Jr.

BHJ:ise

March 15, 1961

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Dwight:

The young artists exhibition is shaping up splendidly and we are now getting busy in organizing our promotional material. In John's absence, would you be good enough to have your secretary fill in the data in the enclosed blank. I suppose you have power of attorney to sign this blank in relation to the conditions we are stipulating for the protection of the artists and the poor little gallery. Incidentally we should like this data as soon as possible, but the pictures do not have to be here before the first week in April.

We expect to have a lot of fun with this show and I hope it will be both beneficial and profitable to the artists.

Sincerely yours

EGH:la

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March 9, 1951

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Mr. John Walker, Chief Curator  
National Gallery of Art  
Washington 25, D. C.

Dear Mr. Walker:

Thank you for your letter.

It is a curious coincidence that you should inquire about "Colossal Luck" by William Harnett at this particular moment, since a very short time ago in refusing to sell the painting to one of our important clients, I stated that we had withdrawn this painting from sale some years back and have refused offers from museums and collectors on several occasions, because we considered it one of the major American paintings, and would consider no purchaser other than the National Gallery.

"Colossal Luck" has been reproduced both in color and in black and white in a number of publications and has been included in exhibitions of outstanding importance. We have interesting documentation among the old records we have discovered, and the picture has been examined by David Rosen and by Shelton Keck, both of whom will, I am sure, endorse my guarantee that it was painted by William M. Harnett.

We have always carried an insurance valuation of \$5000 on this painting and would consider that as the National Museum price.

Sincerely yours

EGH1a



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About George Gammeter:

I have talked to him and he has promised to bring me in several things next week to look at. He says that he has a few oil wells in water - color and that <sup>he</sup> has ideas for small oils of the same subject that he hasn't had a chance to do. (He has no financial resources - was able to go to College - for only a year or two. He won't paint for a medium size room's specialty shop - doing some advertising - and window display work; and part of the time he helps a brother build small houses)

I think you were your usual gentle self in asking to see some of his things. I believe that the oil well pictures particularly are not only well done but are a "timely" idea - one that will attract attention - Anybody who will have something for you - if you have to commission it and put George on a bed bound for the oil fields -

You asked about the exhibition - It was well received - though we never knew whether we have won over many of the opponents to non photographic painting ~~and~~ not.

At the entrance to the gallery we put up a large sign which read



# LOS ANGELES COUNTY MUSEUM

Exposition Park • Los Angeles 7 • California

16th March, 1951

What a nice Halpert! Your letter came yesterday, and I am certainly grateful to you for all the trouble you took.

I guess you have me straightened out, though I could be happier if the facts were the other way 'round -- it would seem to better fit the apparent ages of the children pictured.

As things are, however, it is comforting to see the resemblance between "Mary Jane Smith" and another of Stock's portraits:

Jane Henrietta Russell (1844)

Karolik Collection

Shown p.119 in the Lipman/Winchester

"Primitive Painters"

I am glad things are well with you. If you get to California again, I hope we may have a chance to see you. Meanwhile, our best wishes -- and again thank you very much for your pains!

Gregor Halpert & Co. Inc.

Edith Gregor Halpert

Los Angeles County Museum and Hancock Park, site of Rancho La Brea Tar Pits, are maintained by the County of Los Angeles under the Board of Governors of the Department of History, Science and Art



March 19, 1961

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for sending me the photographs of the Harnetts. Of course I am sorry not to see the many drawings etc. Perhaps some time when you are coming to New York you may decide to send this group here.

Yes I did see the Berman painting and was quite convinced that it had no relation to Harnett other than the spelling of the name. However, I advised him to communicate with you so that you would also have a record.

Under separate cover I am sending you a photograph we had made a few days ago of a painting produced by one of the younger artists as a copy of the Harnett "Colossal Luck". You will note that instead of the signature the artist used the wording "After Harnett". He made it somewhat larger than the original to avoid any possibility of a mistake at any future time. A print of this photograph has been sent to the Frick Library with all the information listed thereon.

I am still waiting to get further word and a photograph of the painting some one mentioned to me recently which sounds quite authentic. As soon as I get the data I shall forward it to you.

Sincerely yours

DGH:la



March 1, 1951

Edith G. Halpert  
The Downtown Gallery  
32 E. 51 St.  
New York 22, N. Y.

Dear Miss Halpert:

May I say first of all that I am most grateful for your kind encouragement — the Butler award is doing much to inspire what I hope will be my best efforts.

In answer to your letter concerning the April show I shall forward to you as soon as possible several photographs of my recent work.

Since I have not as yet exhibited in New York City, I am deeply grateful to you for this opportunity.

Sincerely yours,  
Anthony W. Etterovich  
2209 Hood Ave.  
Cleveland 9, Ohio

ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE 2-1986  
WICHITA, KANSAS

316 East 66th Street  
New York 21, New York

March 19, 1951

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

This is to confirm the purchase of "Skyline" an  
oil painting by Charles Sheeler by the Louise C. Murdock Estate Art  
Fund, for \$3,000.00, subject to the following terms:

Payment to be made July 1953. If possible, a  
partial payment will be made in July 1952. I will know  
by April 1, 1952 whether such will be possible. I wish you  
to retain possession of the painting until a payment is made  
or until payment has been completed, if you prefer.

. . .

If the foregoing is not acceptable to you or Mr. Sheeler,  
please let me know, at your early convenience.

With all good wishes, I am

Sincerely yours,

*Elizabeth S. Navas*  
Elizabeth S. Navas, Trustee.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



March 6, 1961

Mr. E. E. MacCrone  
2656 Penobscot Building  
Detroit, Michigan

Dear Edward:

You are entirely right in your premise that the price on a "Lake George" picture which you had previously selected -- as of May 1949 -- was \$1200. This painting was purchased shortly after by a woman in Milwaukee. The "Lake George" we shipped to you is of the same period, but a much more complete statement and considered by Marin a far more important painting. Thus, he placed a price of \$2000 on it.

Since your memory is so excellent, you will recall that you also chose one of the "Adirondacks" at \$1200 and "New England Village" at \$2000. These could be sent to you again for your consideration if you like.

It was nice seeing you. My best regards.

Sincerely yours

EGH:la

March 24, 1961

Mr. Wilbur D. Peat  
Director of the Museum  
The John Herron Art Institute  
Pennsylvania and Sixteenth Streets  
Indianapolis 2, Indiana

Dear Mr. Peat:

I was very pleased to learn that your committee had selected one of the pictures for consideration.

Knowing, from Mrs. Murphy's statement, that you were limited in funds for a Marin, I reduced the price of "Composed from My House, Outlooks III" from \$2200 to \$2000. Upon receipt of your letter I discussed the matter with John Marin Jr., since his father is ill at the present time, and he was most reluctant to make any further concession. However, we shall be glad to deduct 10% from our commission if that will be of any help to you. Naturally we are eager to have so outstanding a watercolor accompany the oil Mrs. Fessler -- I believe -- presented to the museum.

Please wire your decision so that we may know what action to take in connection with the Des Moines Art Center.

Sincerely yours

EGHla



Geo. W. Smiley  
of the Tucson  
**SUN NEWS**

AND THE PIMA COUNTY INDEPENDENT

445 S. STONE AVENUE

TUCSON, ARIZONA

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may be published 60 years after the date of sale.

3-24-51

Dear Mrs. Halpert :-

Am gradually finding  
my level in the desert and the attached  
will tell you what I think of its people.

I have been wondering if  
Mr. Lincoln and the Star of David is still  
with you. Please tell me.

I am thankful to report  
that Mrs. Smiley hasn't had an asthma  
spell since we arrived here.

Hope you are having a  
wonderful business and a happy Easter

Sincerely yours,  
Geo. W. Smiley



YALE UNIVERSITY · DIVISION OF THE ARTS  
NEW HAVEN · CONNECTICUT

March 8, 1951

Downtown Gallery  
32 East 51st St.,  
New York, N.Y.

Dear Sirs:

Mr. Milton Lowenthal has referred us to you for a photograph of his painting by Stuart Davis entitled "Arboretum by Flashbulb". Could you please send us one 8 x 10" glossy print of this painting as soon as possible? Kindly bill in duplicate.

If you do not have a negative of this painting, can you suggest a possible location? We are anxious to obtain it for Mr. John Baur's class in American painting this term. If no negative exists, we are unable to afford to have the painting photographed.

Your courtesy in helping us obtain this print will be very much appreciated.

Sincerely yours,

*Phyllis A. Reinhardt*

Phyllis A. Reinhardt  
Slide and Photograph Librarian

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Mr. Norman-Wilcox continued

1941 (11/11/41)

incorporated in the catalogue and one the labels. As you know, I sold the collection to Mrs. Rockefeller between 1929 and 1935, when identification was not quite as easy as it is at the present time. In each instance I preferred to use no guess work, but to list the pictures as anonymous until such time as we were assured in our own opinion that a specific artist could be attributed. A number of contributions were made subsequently but no corrections were included in the reprint of the catalogue.

You bet I found an awful lot of correspondence on my desk when I got back, but everything is under control now and I am very happy to be with the contemporary paintings and people, although I must say I had a very good time in Williamsburg. It was most refreshing, educational and I did meet some awfully nice people including the Norman-Wilcoxs.

My best regards to you both.

Sincerely,  
Norman-Wilcox

EWHL:

Norman-Wilcox was born in 1891 and died in 1971. He was a collector of American art and a member of the American Art Association. He was also a writer and a lecturer. He was married to Mary Wilcox and they had two children. He was a very active person and was involved in many different activities. He was a very generous person and was always willing to help others. He was a very important person in the art world and his collection was one of the most important collections in the United States.

Norman-Wilcox was a very important person in the art world. He was a collector of American art and a member of the American Art Association. He was also a writer and a lecturer. He was married to Mary Wilcox and they had two children. He was a very active person and was involved in many different activities. He was a very generous person and was always willing to help others. He was a very important person in the art world and his collection was one of the most important collections in the United States.

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# LOS ANGELES COUNTY MUSEUM

Exposition Park • Los Angeles 7 • California

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March 15, 1951

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The Los Angeles County Museum is planning to have an invited section in its 1951 Annual Exhibition. The title of the show will be "Contemporary Painting in the United States" and there will be a special section devoted to "Artists of Los Angeles and Vicinity." I am leaving March 22 and will drive east, selecting work along the way, and plan to be in New York, at the Barbizon-Plaza, Friday, April 6. I'll call to arrange an appointment when I arrive. In the meantime, would you kindly assemble some top quality works by some of the artists you represent? We are interested not only in "big names" but because of the nature of the event, the best of their works. Among others, I am particularly interested in examples by the following:

Ben Shahn	Stuart Davis	Jack Levine
Charles Sheeler	John Marin	Yasuo Kuniyoshi
Jacob Lawrence	Georgia O'Keefe	Karl Zerbe

Incidentally, we will need photos of works selected for catalog purposes.

The invited section of the exhibition will consist of between 75 and 100 works from various parts of the country. The juried section, Artists of Los Angeles and Vicinity, will be open to artists resident within a one hundred and twenty-five mile radius of downtown Los Angeles. No invitations will be extended in this geographical area. The Jury of Selection will be

Jarvis Barlow - Pasadena Independent - Art Editor  
Kay English - Los Angeles Examiner - Art Editor  
Jules Langsner - Southern California Correspondent for  
Art News  
Arthur Millier - Los Angeles Times - Art Editor  
Kenneth Ross - The Daily News - Art Editor, and also  
Director of the Municipal Art Commission

Los Angeles County Museum and Hancock Park, site of Rancho La Brea Tar Pits, are maintained by the County of Los Angeles under the Board of Governors of the Department of History, Science and Art



# THE MULVANE ART CENTER OF TOPEKA

washburn university • topeka • kansas • phone 5634

March 2, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Your letter to Stephen which I opened by arrangement with has been forwarded to him at 3652 Mount Union Road, RR 1, Huntington, West Virginia where he is living now. He will reply also, but he has not shown in New York, and he will be delighted to have his painting included, I am sure. The picture is here in Topeka.

John Kirsch's Sancre de Cristo is owned by us as you, perhaps, remember. Should you like to show it, we shall be glad to lend it. John is now in Europe. However, his paintings are in the custody of his father should you prefer another. Also, Bessie Boris's husband is teaching at Harvard this year. Your letter will reach her there, but if the painting you want is at her studio here, we shall be very ready to get that to you too.

I should appreciate receiving very much your final list of the exhibitors that you are selecting from our annual - for publicity purposes. I shall be very interested in what the critics have to say, also.

Very sincerely,

*Alexander Tilgson*

Alexander Tilgson, Director

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March 17, 1951

Mr. David Bunim  
350 Fifth Avenue  
New York, N. Y.

Dear Mr. Bunim:

I cannot tell you how grateful I am to you for sending me the impressive collection of postcards. I can see where I picked the right name but the wrong country.

Indeed I shall follow your suggestion and expect to have a lot of fun.

Why don't you and Mrs. Bunim come in to see what is going on on 51st Street.

Sincerely yours

EGH:la

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March 18, 1951  
507 W. Vernor  
Detroit 10 Mich.

Edith G. Halpert - Director  
The Downtown Gallery  
32 East 51<sup>st</sup> St.  
New York, 22, N.Y.

Dear Miss Halpert:

Your kind invitation to  
show in your gallery - has  
only now been forwarded to  
my Detroit - studio address.  
- hence the delay in this reply.

As you probably know, the  
Butler Institute has purchased  
my painting "Entrance" - If it  
is not too late I may contact  
them and if they are willing  
they can send it on to you from  
Apartment - I'm leaving  
Detroit Thursday <sup>for N.Y.</sup> and could  
bring another painting with  
me if you wish.

Please let me know  
immediately (at this address)  
- if not too late - whether



6 March 1961

Dear Frank:

Would you, at your convenience, return to us the Harnett still life? Someone here is interested in seeing it.

We have shown the Hartley to a couple of Hartley collectors and all feel that the price is far out of line. This type of Hartley can be purchased here now for a maximum of \$500, and often for less. Pass this word on to Florence, and if she will take less, I will call these collectors again and see what can be done. Perhaps she would do better to give the painting to the Santa Barbara Museum and get a tax deduction.

I am sending you five each of two new Shahn silk-screens. After reading in the Art News about these, the Landau Gallery wrote us and purchased one of each retail. They are anxious to handle them and said they would advertise them extensively etc. etc. Of course, we would prefer to give them to you. We think you should be able to do well with these. The large ones sell for \$18 and the small for \$10. They are both very handsome. We do hope you will promote them a little.

Frank, I was very distressed to receive a letter from Mrs. Phillips in Washington today saying that they had never received several of the Shahn drawings for their exhibition. If they were shipped, they must have gone astray. If not, please ship them to us at once. I am sorry for your sake that you did not ship them to Phillips (if you neglected to do so) because they would have paid all packing and shipping costs. Shahn is prepared to pay for the frames on the large drawings which you had made, so send us a bill for them. But please do send these drawings as we need them badly. Here is a list:

Framed: Arch of Triumph  
Bicycle Act  
Man Picking Wheat

Unframed: 120K Page of Studies  
120C Farmer-Crossed Hands  
Study 3  
Study 2 (Susanna)  
Study 1 (Mother and Child)

Don't you want a new stock of paintings from us? Some of the things you have must be getting very stale.

Best to you,



DALZELL HATFIELD  
FINE PAINTINGS  
AMBASSADOR HOTEL  
LOS ANGELES

March 23, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Unfortunately, we have not yet sold your Pierre Roy although we have been very successful with his work out here. Therefore, since we will be shipping a group of paintings east in about a week, or ten days at the latest, we will include the Pierre Roy in that shipment and will ask Hayes to deliver it to you immediately upon receipt of same.

We had been planning to come to New York this spring, but up to the moment we haven't been able to get away from here - what with income tax, etc. In a week or so now, we will decide whether we will be there this spring or in the fall; and if we do come on, we will certainly get in touch with you.

With warmest regards, in which Ruth joins me, I am

Sincerely,

DALZELL HATFIELD GALLERIES



DEH tf



THE UNIVERSITY OF WISCONSIN  
THE SCHOOL OF EDUCATION  
MADISON

March 27, 1951

Mr. Charles Alan  
The Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Mr. Alan:

The Art Education Department of the University of Wisconsin is planning a summer exhibition of contemporary American painting. The exhibition will be shown in the galleries of the University of Wisconsin Memorial Union. This gallery is situated in a most desirable spot. A tremendous traffic goes through it and it is our aim to place before the entire University student body, faculty, and visitors examples of outstanding contemporary American art.

The program of exhibiting the work of outstanding leaders in the painting field was initiated last year with the view of stimulating the idea of gathering a collection of contemporary painting as a permanent part of the University's Art Education program. The projected exhibit for this year will be one that is modest in number, (about twenty works), however, quite ambitious in matter of quality, as you can see from this request for the particular painting we are asking for.

Our faculty is of the opinion that the Jack Levine "Apoteka" is an important contribution to American art and would like very much to see it included in the summer show, the dates of which are July 15 to August 17. I understand that we could obtain this painting through your galleries. Would it be possible for you to lend it to us for these dates?

We, of course, are prepared to pay the total cost of handling, shipping, and insurance. We have already received enthusiastic responses to our request and it seems that our show will come up to our expectations. May we hear from you soon about your decision.

Sincerely yours,

*Alfred Sessler*  
Alfred Sessler  
Chairman, Summer Session  
Exhibition Committee

AS:cjd

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March 29, 1951

Mr. Robert McIntyre  
William MacBeth, Inc.,  
11 East 57 Street  
New York 22, N. Y.

Dear Bob:

I presume that in your letter of March 23rd you are referring to the earlier organization called Associated Dealers in American Art. If such is the case, I am not in a position to say anything about the incorporation, since I was never a member of that Association. However, I shall be glad to take charge of the funds when you dissolve.

Sincerely yours

DOH:la

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# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

March 2, 1951


Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

I want to say again how much I enjoyed dinner and the evening with you, and how pleasant it was to meet two of your distinguished artists and their wives. It was most pleasant in every way and I am very grateful.

We shall be packing the show to return to you next week, so you should get it without undue delay. As I understand it now everything is to be sent back to you except the object we buy, and I haven't made up my mind about that yet. We will have to build crates for the things that came up from Washington which may hold them back a little. I shall send them back thru Budworth, also, as I imagine you do not want to cope with unpacking at the gallery. If there are any other arrangements to be made, please let me know. And thanks again for a wonderful time.

Yours sincerely,

  
Director

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Independence Mo  
March 5 - 1951

Edith Gregor Halpert  
New York City  
N. Y.

Dear Miss Halpert.:

I am mailing to you under separate cover - 8 Kodachromes of some of my earlier work, and 5 black & white - 3 of these are of my latest which I will give a brief description.

Photo no 1 - is the one you chose for the Zepke show. which you mentioned in your letter.

Photo no 2. I feel is my very best and my artist friends think so too. I have made a very rough sketch in color to help you visualize some of the color notes I have titled it "A Maelstrom" it seems to give a feeling of night and all size 20 x 15 1/2. Painting 8 x 12.

Photo no 3 - Is another of my latest ones & I feel is very good.

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

BARFIELD 1-1112

March 13, 1951


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Dear Mrs. Halpert -

At long last the Magazine of Art has returned my photographs and negatives, and now I can send you reproductions of some of the things in the Ella Harnett collection. I could not have it all photographed because that would run into more money than I can afford at present, but the enclosed, plus the things the magazine reproduced, will at least give you some idea of the whole.

With kindest regards

Sincerely Yours,

  
Alfred V. Frankenstein

A Mr. Berman of Union Square has sent me a photograph of a still life with the Indianapolis News which he said he had shown you and Keck and concerning which he asked my opinion. My opinion is strongly negative, and I know yours must be, too.



March 21, 1961

Mr. I. W. Schwarzkopf  
292 Madison Avenue  
New York, N. Y.

Dear Mr. Schwarzkopf:

I am enclosing a form from the Department of Labor in the hope that you can translate the meaning and take care of the situation.

When the railing was put on the stairway leading to the cellar, it was set in according to specifications and definitely approved. I don't see why we have to go to any ridiculous expense of this kind. The second item I don't understand at all.

Would you be good enough to help me in connection with this.

Sincerely yours

EGHla

THE UNIVERSITY OF NORTH CAROLINA  
CHAPEL HILL

DEPARTMENT OF ART  
PERSON HALL ART GALLERY

March 5, 1951

Edith Gregor Halpert, Director  
The Downtown Gallery,  
32 East 51 Street,  
New York, 22, New York.

Dear Madam:

Thank you for your letter of March 3. I shall be happy to participate in your forth coming exhibition. The painting you mentioned, "Shifting Planes" is available.

I do not at this time have photographs of any of my recent work. However, I shall have some made and send them on to you within the next few days.

Sincerely yours,

*George J. Kachergis*  
George J. Kachergis.

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SARKISIAN, SARKIS, Detroit, Michigan 83 <sup>rd</sup> <i>Sarkis, Jr. Playing Chess</i> Honorable Mention, 1944	\$500.00	TEY
SCHEUCH, HARRY, Pittsburgh, Pennsylvania Second Award, 1942 84 <sup>th</sup> <i>The Street</i>	\$800.00	TH
SCHOCK, WILLIAM, Kent, Ohio 85 <i>Saturday Night</i> 86 <sup>th</sup> <i>Beach Cumber</i>	\$150.00 \$200.00	TR
SERGER, FREDERICK, New York, New York 87 <sup>th</sup> <i>Evening in My Hometown</i>	\$750.00	T
SIBLEY, CHARLES, Portsmouth Island, North Carolina 88 <i>Boat Landing</i>	\$500.00	V.
SIOMAN, HOWARD, Indianapolis, Indiana 89 <sup>th</sup> <i>"John Coal"</i>	\$300.00	V.
SIMONTON, WILMA, Detroit, Michigan 90 <sup>th</sup> <i>Interior</i>	\$ 65.00	VI
SINGER, CLYDE, Youngstown, Ohio First Award, 1938, 1942 Second Award, 1948 Honorable Mention, 1949, 1950 91 <i>Afternoon News</i> (Not in Competition for Artist Award)	P.O.A.	VI
SKEGGS, DAVID P., Poland, Ohio 92 <sup>nd</sup> <i>"Orange Labyrinth"</i>	\$100.00	V
SLAUGHTER, HARVEY T., Indianapolis, Indiana 93 <i>Big Wheel, Little Wheel</i> 94 <i>The Spectators</i>	\$150.00 \$100.00	V
SMITH, NORBERT, Chicago, Illinois 95 <i>Coronation</i> 96 <sup>th</sup> <i>The Red House</i>	\$500.00 \$500.00	V
SWEANY, PAUL J., Indianapolis, Indiana 97 <sup>th</sup> <i>"Aspirant"</i>	\$200.00	V

March 18, 1951

Mr. Bror Utter  
3512 Mattison  
Fort Worth, Texas

Dear Mr. Utter:

Thank you for sending me the photographs of the paintings. Although we are planning to show only one picture by each artist, I think I should like to have all four sent to us in the very near future, certainly before April 6th.

Meanwhile, will you be good enough to fill in the enclosed blank and return it to us immediately so that we may get started on our publicity campaign and on the catalogue. Please read the terms carefully and retain one copy for your own records.

From all present appearances, the show should be a most exciting one and we are eagerly looking forward to it.

Sincerely yours

EGH:la

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VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE  
RICHMOND, 20

# COMMONWEALTH OF VIRGINIA



March 15, 1951

Mr. Charles Alan, Associate Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Charles:

On Monday, March 19 we shall be returning  
to you by prepaid express your paintings by  
Stuart Davis which you so kindly loaned to our  
recent JUDGE THE JURY exhibition:

"New York - Paris No. 1"  
"Cafe, Place des Vosges"  
"Eggbeater #3"

The paintings are being shipped to W. S.  
Budworth and Son in New York, who have been  
instructed to deliver them to you at The Down-  
town Gallery, 32 East 51st Street, calling you  
first to arrange a convenient time for their  
delivery.

The exhibition has been very much enjoyed,  
and we appreciate your generosity in contribut-  
ing to its success.

Sincerely yours,

*Muriel B. Christison*

Mrs. Muriel B. Christison,  
Associate Director for  
Collections and Education.

MBC:cyc

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

From establishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published only after the date of sale.





Encl. Holman 3-8-51

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[encl. Holman 3-8-51]



March 22, 1951

Wellbuilt Construction Company  
7 East 42 Street  
New York 17, N. Y.

Gentlemen:

I received your letter of March 22nd, after our telephone conversation. Again I should like to refer to my letter of December 9th, suggesting that all three of us get together to discuss the bill in greater detail and to go over the duplications and some of the excessive charges on several items.

I am just as eager as you are to clean up this account, but must have your cooperation.

Sincerely yours

EGH:la  
Copy to Mr. Turek

DAVID BUNIM  
350 FIFTH AVENUE  
NEW YORK, N.Y.

March 13, 1951

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

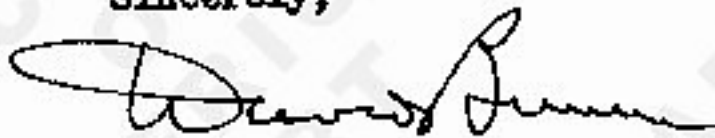
Enclosed you will find an assortment of views from your home town. I am tremendously impressed, and I am sure that all those to whom you send a card will be too.

I would suggest that after you address and stamp them, you send them in one envelope to the postmaster at Odessa, Texas, asking him to mail them from that point.

I hope they will afford you as much fun as you anticipate.

Kind regards.

Sincerely,



David Bunim

DB:MP

Enclosures



March 13, 1951

Enclosure 1000 1000 1000

Mr. Sam Cantey 111  
908 Alta Drive  
Fort Worth 7, Texas

Dear Mr. Cantey:

Since this letter does not require a reply, you may relax while reading it. This is apropos of your dislike of letter writing.

When I was in Fort Worth I believe I mentioned Daniel Defenbacher as the white haired boy in the museum field, and how wonderful it would be if a place like Fort Worth could have him operate its museum. Little did I know that he would be available at any time since he was the director of the Walker Art Center, and from all appearances, seemed to have a life job.

However, I have just learned that he and the former Miss Walker, to whom he had been married for a number of years, are about to be divorced and that he is leaving his post at the Walker Art Center in Minneapolis. Thus, now, I can really make a concrete suggestion to you and would advise that you and your committee look into this immediately, as he is about the most desirable person for your territory. In addition to executive ability, he has an amazing personality, certain to create enthusiasm in any locale for the work done in the museum. He is especially talented in public relations and in obtaining funds for an institution as well as creating a large attendance and general public interest. Another talent is his method of installation and educational labels, particularly in a territory that requires such an education for a large public.

I have said very little about his aesthetic judgement, but I think that his record at the Walker Art Center, and its acquisitions will speak for itself. He has also done a great deal of public speaking, not only in Minneapolis, but on various forums throughout the country. All in all, I think he is unique in his field and would be an ideal person for Fort Worth, particularly in the early stages of building, installation and creating a policy which would keep all the trustees and public happy.

Of course I have no knowledge of his plans other than that

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March 15, 1961

Mr. John Walker, Chief Curator  
National Gallery of Art  
Washington 25, D. C.

Dear Mr. Walker:

Thank you for your letter. Enclosed is the photograph you requested. The provenance of this painting is recorded in our books and I can send it to you if you wish. You will find a full page color reproduction on the cover of the Art News, issue September 1948.

Sincerely yours

EGH1a

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

March 7, 1951

Dear Mrs. Halpert:

I wonder whether you still have for sale  
a painting by Harnett entitled Colossal Luck.  
If so could you send me a photograph and let  
me know the price.

Very sincerely yours,

  
John Walker  
Chief Curator

Mrs. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

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848 West Grant Street  
Baton Rouge, Louisiana  
March 20, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I have just received a letter from Mr. Ralston Crawford asking me to send you some photographs of my paintings for a viewing in reference to a spring show of young painters that you are planning. This letter came as a pleasant surprise and I consider it an honor that you will take the time to look at photographs of my work. For a long time I have respected your achievements in the promotion of good art in America.

You will receive the photographs under separate cover.

Sincerely,

*B. D. Myrick*  
B. D. Myrick



Independence Mo  
Mar. - 3 - 1951

Miss Edith Lucie Halpert  
Director Downtown Gallery  
32 East 51 street New York  
22 N.Y.

Dear Miss Halpert

I am very happy  
to learn that you are interested  
in my Abstractions, and of course  
will send your photographs of my  
latest work and others. I will send  
you some which is in Kodachrome  
and of my very latest work which  
will of necessity be in black and  
white.

Wishing to cooperate in every way  
I can with your and your properties  
exhibitions I am Yours Resp.

Will George Saff



THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

March 29, 1951

*W. Schenck*  
*Commitment*

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Schenck asked me to write you to confirm the arrangement he made with you to borrow the following paintings for our contemporary American exhibition to be held May 18 to June 10:

Charles Sheeler: *46* "Improvisations of a Mill Town" *3,000*  
Jack Levine: *27* "Apteka" *3,000*  
John Marin: *109* "Black Sun - Manhattan" *1,500*

We will, of course, pay all costs of packing, shipping and insurance and we will appreciate your letting us know, at your earliest convenience, the value of the above works for insurance purposes. W. S. Budworth is handling the shipment for us and they will collect the paintings on May 3rd and 4th in order to have them here by May 15th at the latest.

We appreciate your willingness to lend and want to thank you very much for your help in making this exhibition possible.

Sincerely yours,

*Eliabeth W. Russell*  
Secretary to Mr. Schenck

(b)

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NORTHWEST AIRLINES INC.

TOKYO, JAPAN

March 13, 1951

Dear Charles:

All the paintings were returned from Osaka about 10 days ago, and we received them all in good shape—not a scratch anywhere, as far as I can determine. I must admit that it was quite a relief to get them back without having some one put his foot through one of them. We have taken advantage of your offer to let us keep them for a short while after their return, and we have enjoyed them very much. However, within a few days we will pack them and return them to you.

The Dove, however, we would like to keep—at least for the time being. Actually, we have learned to like it so much that we feel we do not want to part with it, or that if we do we would have to have another to replace it. Would you suggest that we consider any other Dove before deciding on this one. Since you sent this one over during the time a large Dove exhibition was on some place in the South, perhaps there is something special you would like to recommend. Incidentally is the price of this painting \$350.

If the purpose of your declaration in the States to the effect that all these paintings would be returned was to clear them through Japanese customs without paying duty, then there is nothing to worry about. These paintings were sent to me, they cleared customs upon arrival without any declaration as to their purpose in Japan, and I received them duty-free. As far as the Japanese are concerned I could do anything I want with them. They were not aware that they were for exhibition purpose when they cleared with them. If you desire, however, I will get a statement from customs showing that it (or they) cleared duty-free.

Since New York newspapers do not arrive out here until about six weeks after publication, we were wondering if your sister was able to piece together enough information for a story. If so, could you send some copies over, as both Mainichi and Atelier would like to have copies.

The Mainichi newspaper would also like to sponsor an exhibition of Japanese painting in the United States. At least, they would be willing to cover the expenses of gathering, packing and shipping about 100 pictures to the States. Do you think any of the galleries or art centers would be interested in such a show, and if so how would they go about making arrangements? They asked me to ask you.

We hope that you have fully recovered from your siege of the flu. It is a very discouraging illness, and makes one so helpless and uncomfortable. However, spring should soon come to New York, and that should make you feel very good, indeed.

Very truly yours,

